



*Trias, Robert A.*  
**TRIAS INTERNATIONAL**

**SHURI-RYU**



## PREFACE

Karate today has reached a new era. It is no longer considered as simply a method of board breaking and smashing tile, or that of a destructive and deadly art that stems from a country torn by civil strife. Regardless of the advertising by a lot of negative influences, karate has been recognized as contributing to the national defenses and the physical educational system in three main categories: 1) Self confidence through knowledge and skill of self defense 2) Physical exercise and 3) Sport competition. In order to meet the Shorei-ryu standards for dan grade, the student must thoroughly master all techniques and formal katas in this manual and the Basic (yellow belt) and Intermediate (blue-purple belt) manuals. The information supplied in all three manuals shall supercede any and all other published or personal information on the Shorei-ryu (shuri) standards. When you complete all requirements supplied in all three manuals (textbooks) and are tested by Master R. A. Trias or any of his five Chief Instructors strategically situated in various sections of the United States, you will be classified as a Sho-dan black belt. Those that qualify will receive the Shuri-ryu Black Pine Tree Emblem that should be worn on the left lower sleeve of the gi. I hope that you someday reach this high pinnacle. Out of one-hundred (100) students that begin to study the Shuri-ryu system, only one may possibly reach 1st Grade Black Belt. I hope that this one student is you!!!

## KATA'S HIDDEN MOVEMENTS

Katas are the mainstay of the style or system under which you study. From the beginning of time, masters have formulated systems of combat and developed ways of practicing these systems which developed into prearranged forms now known as katas. These systems, or katas, were handed down from family to family in secret for many years. Without katas, it would be very difficult to learn how and execute correctly the movements (techniques) and to understand what they are for and what they mean. Katas are arranged in geometric patterns along which the performer moves, executing techniques against one or more opponents. When performing kata, every step is precisely diagrammed so that the performer will end up at the starting position. Kata movements, such as shifting, walking, pivoting, turning, creeping, hopping, jumping and side-stepping will enable the performer to establish proper relations to that of the opponents, for the purpose of effectively and efficiently defending and counter attacking. These methods of offensive and defensive techniques are to be expressed with harmony and unity. Before unity can be realized, certain factors and their interrelationships must be operating harmoniously. First must be knowledge of the component elements, the principals governing them and the means of controlling them. Control of respiration and circulation must be attained before proper tension and relaxation of the body muscles can be expressed. This will result in good balance with continuity and smooth flow of movement. Learn to do correctly and in good form all kata movements with an imaginary opponent and later learn how to INTERPRET them against a real opponent. After a certain period of practice, the effects of movement and their meaning will begin to manifest themselves. Proper application of movement develops a strong and pliable body. In the meditative aspect of the kata, one begins to see all the faults and to some extent begin to realize their nature and understand some of the movements. The performer is now becoming more earnest in his study and begins to suspect a new meaning for the entire kata. The mind is becoming freer and greater skill and application of techniques is acquired. Approximately eighty per cent of the movements involved in kata are relatively simple to interpret as most of the movements indicate that the performer or the imaginary or real opponent is (in singular or simultaneous movements) either punching, striking, kicking, grabbing, holding, sweeping, tripping, taking down, warding off, pressing, releasing, pushing, or pulling. The performer or the opponent will either be attacking or defending in any one or a combination of the techniques previously mentioned. The other twenty percent are hidden or secret move-

(1)

Kata hidden movements continued

ments involving an attack or counter attack that is sometimes hard to explain. Involved in the hidden movements are preparatory defensive and offensive ready positions and other symbolic movements that pertain directly to the kata's origin or the many animal forms and strikes so deeply interwoven in karate. The following five ruler elements are found in many of the kata's hidden interpretations: 1. Earth--deals directly with the body. 2. Fire--deals with all energies. 3. Water--deals with self. 4. Air--deals with the mind and spirit. 5. Ether--deals with the laws of life. To give a few examples let us take kata Gopei-sho. The beginning hidden movement is that of a peacock slowly opening its wings. However, the interpretation itself also involves releasing oneself from two opponents who have grabbed you by the shoulders. The very next hidden movement involved is where the performer, using both hands as tiger claws tears at the opponents eyes. The other meaning on the same movement would be a two arm block against an opponent reaching for your neck. Kata Nandan-sho's beginning hidden movement is strictly symbolic and deals with the body and the usage of all types of breath. The interpretation means "I take all forces and energies from earth and bring them into my body. When my body returns to earth, I give back to earth my body, spirit, and all the energies and forces I took from earth." In kata Nai-funchin, the beginning hidden movement means, "I gather within me all the forces of earth." I look up and ask the heavens for perfection of self. I instill its force and energy (fire and earth element) into my body." Kata Dan en sho's last movement before and just after the kiai means "I reach out with my hand for the divine force and obtain reality and self liberation. I gather passive energies (Yin-Chi) press them into my lower stomach and reach enlightenment." The interpretation involves a side neck release, locking and turning the opponent's arms with a hand wrist and arm lock. In most systems, the beginning kata movements are very simple to uncover and may only have one or two symbolic secrets or hidden movements. The answers or key to those movements may very well be found in performing the next kata or in performing the last kata, is to understand the first kata.

There are at least two to six hidden movements in each one of the Shuri-ryu katas that can be explained by a competent teacher with many years of practice who understands all of the system katas and their interpretations. When the kata is thoroughly learned and understood, all movements and interpretations become of the mind, the applications are those of the spirit and the results are those of the universe.

ENGLISH, INDIA, AND JAPANESE KUN TRANSLATION

The dojo National Kun mentioned under kamiza promotional ceremony should be said by the disciples at the beginning and ending of every class. Some dojos recite their dojo kun in English and others in Japanese. For those who wish to interpret the USKA National dojo kun, the Japanese translation is as follows:

WATA KUSHI	JI SHIN	TO	SHA KAI	NI	EKI	O	MOTA RASU	TAME NI	FURU MAI	MASU.
DOJO	TO	SONO	OSHI ERU	WAZA	NI	TAI SHITE	CHUSEI	O	TSUKU SHI	MASU.
SHIN JITSU	KATSU	SOGO	NO	HAPPEN	O	MOTA RASU	MOKU TEKI	O	MOCHI	SEI JITSU
O	TSUKU SHI	DORYO	NO	KARATE	KA	OYOBI	SHI	O	SHIN RAI	IT ASHI
SEI SHIKI	NA	SHIAI	OYOBI	WATA KUSHI	NO	SEI MEI	KAZO KU	KUNI	O	MA MORU
TAME	IGAI	MIDA RINI	KARATE	O	SHIYO	ITA SHIMA	SEN.			

The dojo sensei should start the class with the words in English: "We pray that this practice will lead us on the path of peacefulness and that our higher consciousness will in the 'way' of karate-do prevail." The Japanese translation is:

WARE WAREWA	KO	NO	RENSHU	GA.	HEI WA	TO	JIN SEI	NO.	RIKAI	ETO
TUNA GARI	MATA.		WARE WARE	NO	KAMI	GA	KARATE	DO	NI	OI
NI.	WARE WARE	O	MI	CHIB	ITE.	KUDA	SURU	KOTO	O.	TE EIEN

At the end of every class the disciples once again repeat the national dojo kun and the sensei ends the class with the words: "O blessed disciples, ponder these teachings deeply." The translation this time is said in Dharma's Indian lanua interpretation is as follows: "Sa maya gya, gya, gya. E-ma-ho!"

The disciples and sensei go through  
(2) and ending of each class.

regular formal orei procedure at the beginning

# MASTER TEACHER OF TEACHERS

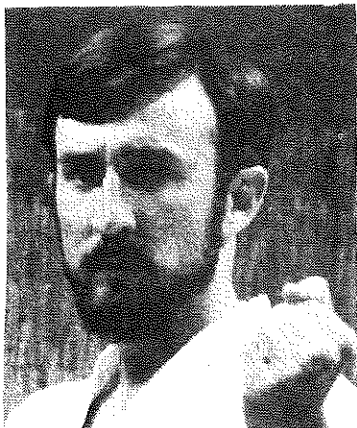


Master of All Shuri-ryu Karate

Shuri-ryu karate is a very old and traditional system with the longest unbroken history. From the ancient method, much wisdom has been gained and recorded. Shuri is a totally complete system and from it comprises many other systems. It stresses an understanding of oriental attitudes to life and through its practice and philosophy a great inner peace and freedom can be reached.

Robert A. Trias

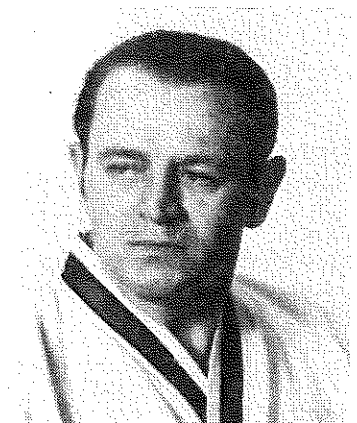
## CHIEF INSTRUCTORS



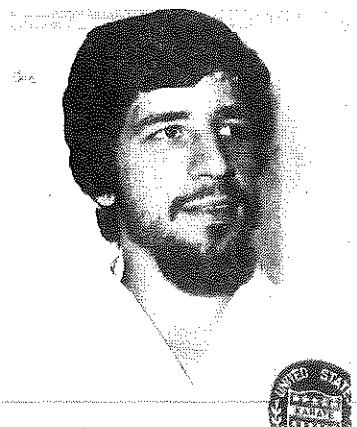
Robert Bowles  
2721 So. Calhoun Street  
Ft. Wayne, Ind.



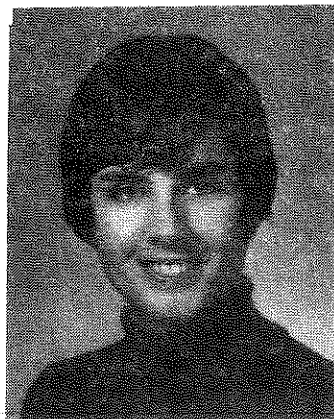
Pete Rabino  
303 Broadway  
Laguna Beach, Calif



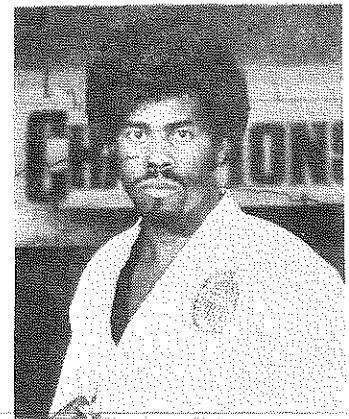
Phillip Koeppel  
1524 W Callender  
Peoria, Ill



Michael Awad  
48 Elm Drive  
Cincinnati, Oh



Roberta Kelley  
909 E. McDowell  
Phoenix, Arizona



Victor Moore  
124 Columbus  
Sandusky, OH

# ADVANCE TERMINOLOGY

DOJO KI-- Dojo record book filled in at every training session      TESO--hand reading  
NIN SO-- face reading      GU GEN-- Term used to describe a person believed to be a rein-  
carnation of a warrior      HEIKIN WAZA--Balancing techniques      HON SHIN-- The source  
of mind      IGAKU-- The art of medicine      ISHIN JITSU GEN-- Realization of one-minded-  
ness in all transference of mind      JIKI DAN-- Personal consultation with the sensei upon  
matters of spiritual nature; usually regarding attitude      KAI SHIN-- Stepping to side  
block      KAJI--Term used to indicate chants (or mantras)      KAMI-- Spirit      KAMIZA--  
The altar to God in every honbu dojo      KA TATE-- Single hand      KAGI TE-- Locked hands  
KOJI-- The ancient tradition      MAKI-- Wrap or wind around      MEI YO-- Probationary or  
honorary grade awarded for services rendered      MOKU TEKI-- The innermost aim of karate  
practice      MU-GA-- Selflessness      MU-SHIN--Unmindedness      OKUGI-- Secret      OKURI--  
Pull Back (like Hikite)      RENZO-- The association of one idea to another      RON BUN--  
Thesis required for the dan grades      RYOCHI-- Intuitive wisdom; the development of this  
is function of sanchin kata      SANKEN BANREI TSUIZEN KYUO-- Festival of the dead; all do-  
jos are closed and prayers are offered for the souls of the departed      SA SEN-- A degrad-  
ing      SEI SHI-- A true history (usually used when describing karate)      SENRI GAN--  
Power of clairvoyance      SESSEN KUMITE-- Close in fighting      SETSU-- Touch, Awareness  
of sensation in movement      SHIN NYO-- Suchness 'Essence knowing quality' Being      SHIN  
SHIN--'True mind'      SHIN GON-- Okinawan name for Mantra      SHIRI ZOKU-- Retreat back  
SHU HO-- Practice method      SORI MI-- General term for body swaying      TE SHO-- A mon-  
thly lecture by the meditation master to his students      WAZA MEI-- Names of the techniques  
YAJUR-VEDA--Hindu book of ritual gesture, circa 600 A.D. republished in 7th century      YOKA  
SEI-- Beginners      ZAN SHIN-- Alertness held continuously. Attentiveness      ZENKEN TAN--  
180° turn      ZEN SHIN-- Whole mindedness      HANTEN KAN-- 90°      HI KIMI-- Sway to rear  
KAGI TE-- Locked hands      RYOTE-- Alternate for Morote      RO SHI--Old Teacher      HONBU--  
Main headquarters dojo      SEM PAI-- Senior student      KYU SHO-- Vital parts of body  
KOROSHI-- Okinawan term for point (Ippon)      SHIATSU-- Art of massaging      KAP PO-- Resus-  
citation, first aid      YOTEN-- Key points      KUN-- Organization or school creed      YOI--  
good      YU KAN-- Bravery      SHO SEN--Combat, war      SHIN SHA-- Dead      SHIKI SHA-- A  
leader (director)      HATA-- Flag      CHI KARA-- Strength      OMOU--Think      MONTO-- Dis-  
ciple      SEITO--Pupil      SUNA BU KORO-- Sand punching bag      MINNA DE-- All together  
DASHE-TE-- Faster      SU WARU-- Sit down      UDE TATE--Push up      UG WAN JO--Okinawan  
prayer place (dojo)      SE NSEI-- Astrology      KEI KO GI-- Training clothes.      NORO or  
YUTA-- Okinawans who give spiritual guidance      HACHI MAKI-- Head band      MUNE ATE--  
Bamboo chest armour      SET SUBI-- Equipment      KIMI-- Ones spirit (Okinawan)      KONO  
KAMI-- Spirit of the ancestors (Okinawan)      MAJI KAMI-- Bad Spirits who try to deter one  
to ruin (Okinawan)      TEN JI-- Display of karate skill (exhibition)



### Control Breathing Exercise

For best results use hour glass stance (San-chin dachi)

#### INHALATION

1. Inhale deeply.
2. Hold breath for nine (9) seconds.
3. Tense stomach for three (3) seconds.
4. Relax body.

#### EXHALATION

1. While still relaxed draw in your stomach muscles to compress and expell air from the lower lungs.
2. Indraw the stomach mucsles while continuing exhalation in a relaxed state.
3. Relax the shoulders and neck and force out any waste air left in the lungs. (At this point the body is airless)
4. Relax further for nine (9) seconds.
5. Back to inhalation and start again.

(Do not practice rhythmic breathing without a qualified instructor)

#### PROPER PHONETIC PRONUNCIATION OF KARATE TERMS AND COMMANDS

1. All Japanese words can be broken down to one, two, or three lettered syllables spoken evenly and with no accent on any particular syllable.

	A	I	U	E	O					
a.	ka	ki	ku	ke	ko	i.	wa	-	-	wo
b.	sa	shi	su	se	so	j.	n	(on the end of some syllables)		
c.	ta	chi	tsu	te	to	k.	F	ather (ah)		
d.	na	ni	nu	ne	no	l.	M	achine (ee)		
e.	ha	hi	fu	he	ho	m.	L	ulu (oo)		
f.	ma	mi	mu	me	mo	n.	E	lephant (eh)		
g.	ya	-	-	ye	yo	o.	O	bei (oh)		
h.	ra	ri	ru	re	ro					

#### INSTRUCTOR (SENSEI) COMMANDS

- |                            |                            |                               |
|----------------------------|----------------------------|-------------------------------|
| a. Kiotuke-attention       | g. Rit su-rei-standing     | m. Na o re-at ease            |
| b. Moku so-meditate        | h. O rei-major bow         | n. Ji kan-time                |
| c. Yame-stop               | i. Ha jime-start           | o. Hata age-flags up          |
| d. Rei-bow                 | j. Ma te-wait              | p. Ippon-one point            |
| e. Kamae te-assume posture | k. Sho men ni-to the stage | q. Wazu ari-half point        |
| f. Za-rei-kneeling bow     | l. Ka ette-turn            | r. Ai uchi-simultaneous score |

#### SHURI-RYU PERFORMANCE REQUIREMENTS

The Shuri-ryu standards require that black and brown belts perform all ippons, taezus and kihons against two (2) and four (4) opponents, utilizing body turning, stepping and changing direction abilities. The Shuri-ryu system is divided into Eight (8) main catagories:

- 1) Ippon Kumite Kata emphasizes body power.
- 2) Taezu Nara Kata emphasizes speed and fluidity.
- 3) Kihon Kumite emphasizes the combination of power, speed and FORM. Kihons are the foundation or introductive techniques for ju-kumite.
- 4) Jiju undo (free exercise) is self expression of oneself in movement. Disciples should utilize all striking and kicking techniques, body, hand and animal forms stances, and changing direction movements. Black and brown belts shall be required to do five (5) minutes of free exercise at full speed.
- 5) Kime Dachi-Kumite (stance focus sparring) are techniques executed at will against an opponent while facing each other in a straddle (kiba) or stand-up (shiko) stance. Points are scored for well executed and focused techniques without breaking your balance or stance. Black and brown belts are required to score five (5) to eight (8) points, utilizing perfection of technique, balance and CONTROL.
- 6) Kata-Kumite (form sparring) are techniques executed at will against an opponent. Brown belts are required to do five (5) minutes of form sparring at full speed. Black belts are required to do six (6) minutes of form sparring at full speed.
- 7) Kata (prearranged form) Disciples are required to perform all katas from 7th kyu up to brown or black belt level in accordance with the standards.
- 8) Ju-Kumite (dojo or contest sparring) is sparring against an opponent in either the dojo or in tournament competition.

# KAMIZA PROMOTIONAL CEREMONY

The Kamiza alter is a place of sacred order having much symbolism. The Kamiza faces south. The disciples face north. The Kamiza is covered with a white cloth denoting purity. On top and to the rear is placed a large symbol of the religion or faith. If in a mixed religious ceremony, a white curtain may take the place of the symbol. It is kept in mind that the god of your particular faith is asleep behind the white curtain. A candle is ever-present and burns during all activity. It is extinguished after each class or ceremony only by the Sensei. The flag of the Sensei's country is to the right and the flag of the country of the origin of the art studied is to the left. A picture of the Sensei's Sensei is hung on the wall above and to the left of the Kamiza. His Sensei's picture is hung to the right. In cases other than the main hombu, a picture of Master Trias would be to the left and a picture of Master Tong Gee Hsing would be to the right. The American flag and the Okinawan flag would fly on either side of the Kamiza. The Chinese flag may be present in the case of the Shorei-ryu system. During ceremonies, or when in meditation, music may be played. A stick to strike disciples shoulders during meditation is kept near the Kamiza. A hari kari knife is kept on top and center of the table. This is for disciples who dishonor themselves, sensei, dojo, or country. Two glasses and a bottle of saki are kept on the Kamiza during a promotional ceremony. An object which represents the art in which one studies is placed on top the Kamiza. In the case of karate, a samuri warrior or helmet will do. In promotional ceremonies, the Sensei's formal obi is spread all throughout the Kamiza. The disciples Dan obi that is to be awarded is placed folded upon the Sensei's obi. In all cases, white gis must be worn by the Sensei and the disciple being honored. The dojo Kun (the USKA national creed) should be said by all disciples while in zareii, at the start of the ceremony.

## The Promotion Ceremony

All kyus are in Rit Su Rei position full faced to the Kamiza, highest rank to the left. The dans are lined up (Rit Su Rei position) in front with the highest rank to the right (quarter faced to the Kamiza) When the Sensei enters, the highest ranking dan yells "Rei". All rei to the Sensei. The Sensei then proceeds to the Kamiza and lights the candle. He rei's before and after lighting the candle. He then kneels, facing his dans. As he kneels everyone else kneels to Za Rei position and the highest ranked dan yells "Kiotuke". The dans rei and if the Sensei isn't a ninth dan or above, he returns the rei. The dans then shift 45° to face the kyus and begin formal za rei procedure. The dans shift back to their original positions and face the Sensei. The Sensei then says a scripture or koan. (Scripture may be translated in Japanese, Okinawan or in Indian language). "O' blessed disciples always ponder my teachings." The Dojo Creed (kun) is said by all the disciples: "I shall conduct myself in a manner which will reflect credit upon myself and society. I shall be loyal to my school and to the art it teaches. I shall be honest and exercise integrity with the purpose of developing cooperation and trust with my fellow karate-ka and my teachers. I shall exercise restraint in the use of my karate knowledge, employing it only in fair competition and in defense of my life, my family, and my country;" and the Sensei answers with "All hail under one mind" and begins meditation. The disciples are then tested for relaxation by the stick found by the Kamiza. The Sensei strikes the disciples on the shoulders. If they flinch, they are not relaxed. The Sensei may pick the disciples up and test for relaxation. At the end of za rei meditation, all rei and sit. The disciple being promoted is called forward. An orei always preceeds and follows everything that transpires during the ceremony. The obi that the disciple is wearing is removed by him and folded. "Rit su rei" and is placed with two hands in the hands of the Sensei. "Rei again." The Sensei says by the power vested in me, etc. and followed by "I pray that this honor will lead to the path of peacefulness and that the consciousness though Karate-do will always prevail." The Sensei ties the new obi on the disciple in front of the Kamiza, and the disciple says "O' Sensei I will follow your teachings always and assist all to supreme enlightenment. The obi is worn for twelve to twenty-four hours and must have been worn by the Sensei. The disciple then gets in za rei in front of the Kamiza and Sensei. A bottle of saki is taken from the Kamiza and given to the disciple by the Sensei. He signs his name and date on the bottle. The Sensei places it on the alter and Rit su-rei's. The disciple stands facing the alter. The Sensei opens the bottle and fills two glasses. The

(Kamiza promotional ceremony continued)

Sensei faces the disciple and gives the disciple (with two hands) the glass of saki. The disciple gets the glass of saki using both hands as the sensei gets his glass of saki, also with two hands. They rit su-rei to each other and sip saki until a small amount is left. Each should show their pleasure by belching and smiling. The glasses are then put on the Kamiza by the Sensei. He pours the amount left by the disciple into the glass of the sensei and shakes it to mix the two. This represents the joining of their spirits. He then refills the glass and gives it to the disciple (rei before and afterwards). The disciple proceeds to the dan ranks and rit su-rei as he gives the glass to the highest ranking dan. The dan sips the saki and passes it on to the next dan. The last dan gives it to the highest ranking kyu. It is passed down and emptied by the last kyu. The Sensei says "No-Mu" or "No-Mi Masho", (drink), throughout the procedure. The last kyu returns the glass to the promoted disciple, rit su-rei. The glass is given to the Sensei, "rei" and returned to the altar. The passing of the saki combines all in spirit and creates a brotherhood. The Sensei rei's to the newly promoted disciple and turns the class over to him, and he engages in free style with all the disciples. He is defeated by all, intentionally. All disciples must hit hard but with control. The mock fight is done so the disciple will practice while away and should be much improved when he returns. This will indicate to all that he has honored himself, Sensei, and the art. Upon returning to the dojo, the disciple must present the Sensei with a gift of appreciation. This is also customary any time a disciple returns after a prolonged absence. Class is lined back in za-rei position after a brief meditation period, and say "We promise to train our bodies and minds beyond abilities. Practice the true nature of self through meditation. Serve our higher natures. Serve our sensei. Perfect our wisdom." Za-rei begins with dans orei-ing to the kyus, and dans then rei to the sensei and the Sensei says "How great is divine wisdom". The Sensei stands up and indicates and says "stand" (Tachi, Tachi-agaru) as the disciples all stand. The sensei calls for rit su-rei and goes to the altar and blows out the candle. He leaves the dojo and when rei-ing out of the dojo the highest ranking dan yells "Orei" and all rei. They remain motionless until Sensei is out of sight. The highest rank then leaves next, continuing by rank to the last man. The saki bottle is kept until the return of the disciple. If the disciple has not disgraced or discredited himself, Sensei or country, the bottle is reopened and both sip the remains of the saki. At the death of the sensei, all disciples' obis are draped over the coffin of the Sensei. All disciples stand or kneel at attention (Kiotuke) and o'rei for the last time to their Sensei.

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Sensei Degree Terminology

SEMPAI-- Senior member designated by a sensei (always below dan grade)

SHOSENSEI-- Term used by senior dan grades when referring to a lower dan than themselves

KO-SENSEI-- Term used by senior dan grades when referring to a lower dan than themselves

ZOKUMEI-- Given name and this is the name given to all non Okinawan dan grade holders when they attain first degree black belt

SEMPING-- (Chinese) Sohei (Japanese) mond soldier, used to designate warrior monks studying karate and attached to a monastery

KENSHUSEI-- A title designating an advanced student engaged in special research work for a branch of the Honbu Dojo. This can only be awarded by an Osensei

SENSEI-- A fully qualified and current teacher of a yudanshakai, entitled to instruct and award grades within a pre-specified level

SHIHAN-- Master title usually possessed by grades of eighth degree up or by the holder of a doctorate or professorship

OSHIHAN-- Title used to designate a senior master when other, lower graded shihans are present.

KYOSHI-- Exceptional master of professorship rank 9th dan and above

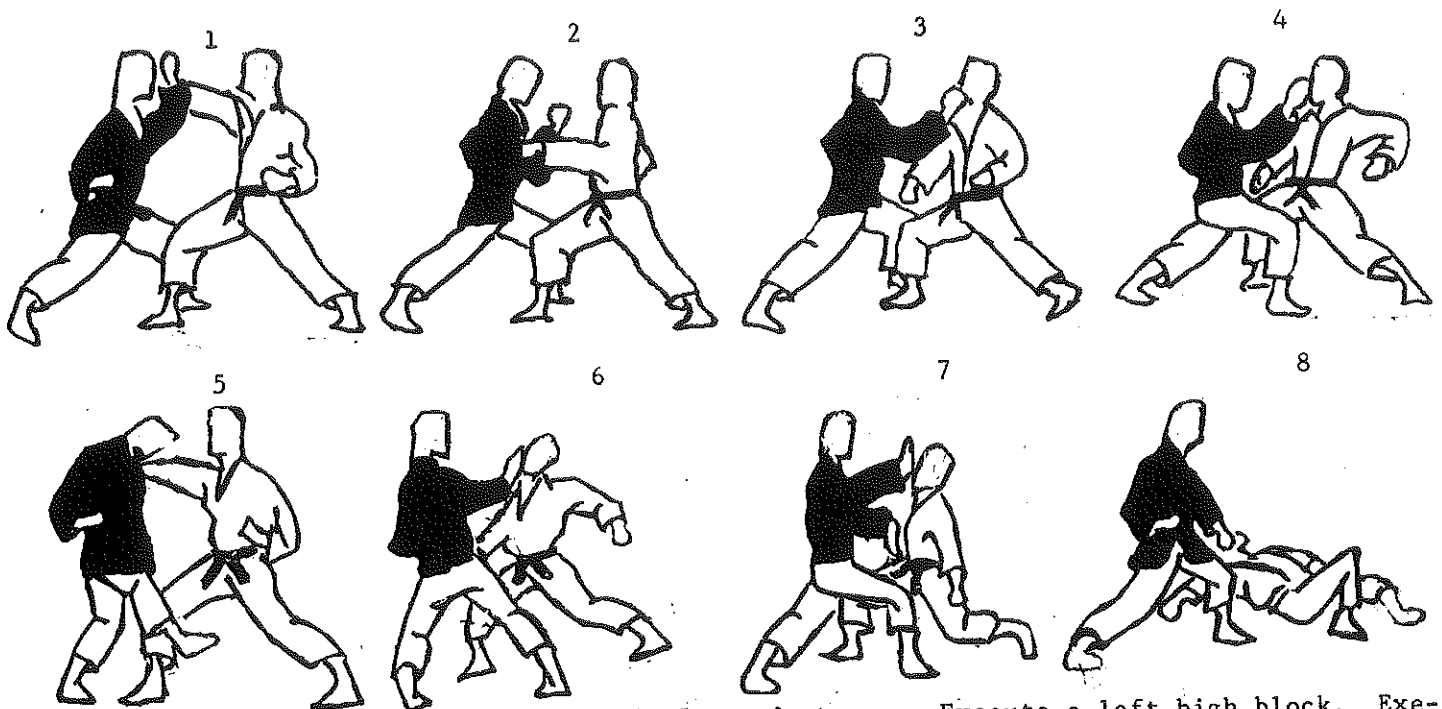
SEKAI SHIHAN-- Grand Master of a style; only one can exist at one time

(7) OSENSEI-- The senior sensei within a country

# SHOREI-RYU

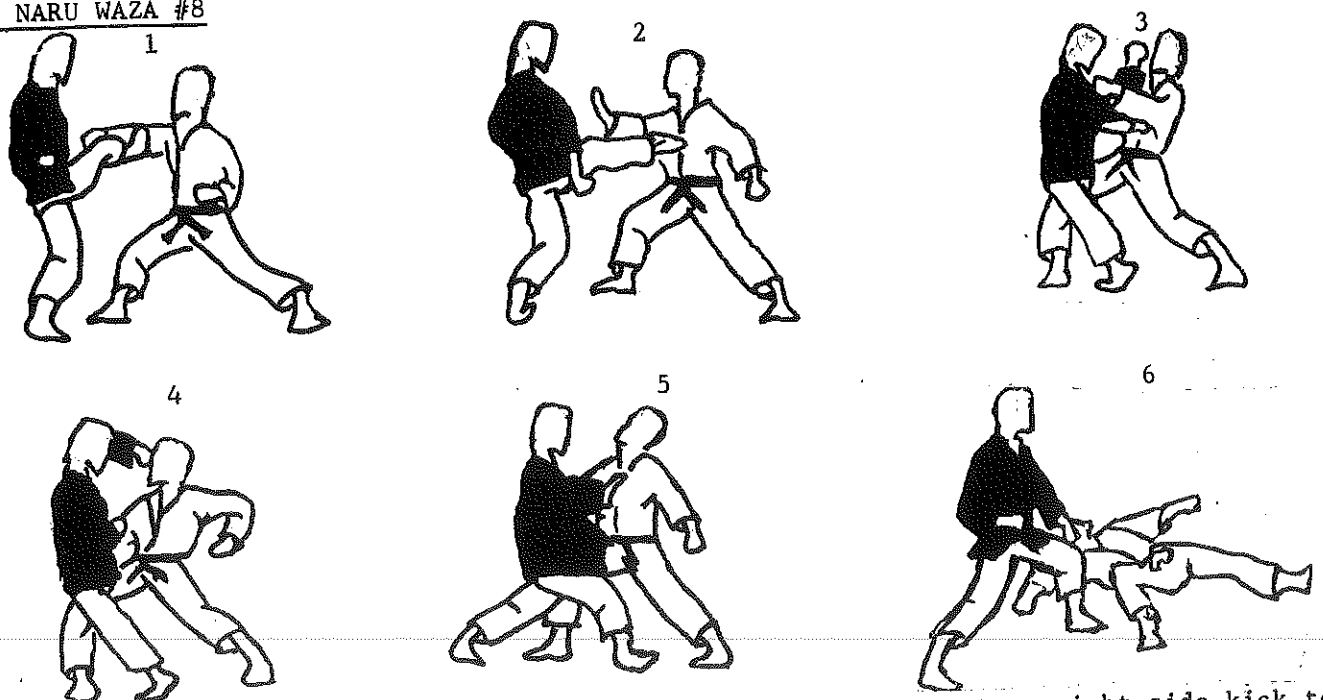
# TAEZU

## TAEZU NARU WAZA #7



7. Step back with right foot into a left forward stance. Execute a left high block. Execute a right middle block. Stay in the previous left forward stance. Right uppercut to jaw. Step forward with right foot into a right forward stance. Right back fist to temple. With right foot execute a low sweep kick to inside of opponents right leg. Turn body side face to a right horse stance. Right knife hand to neck. Pivot body 90° clockwise into a right forward stance. Double palm-heel strike to head and body. Left low block.

## TAEZU NARU WAZA #8

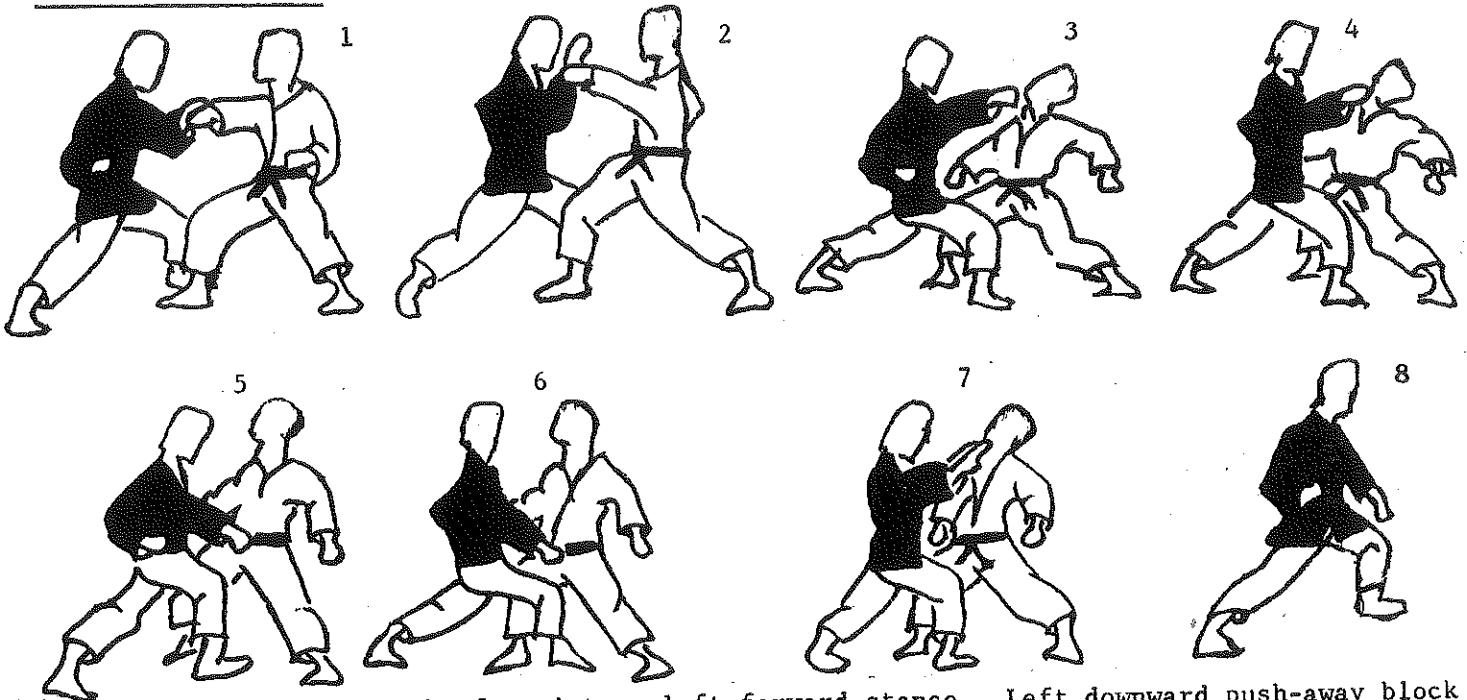


8. Execute a right high sweep kick to opponents right punch. Execute a right side-kick to rib cage. Leap into a side face cross over stance (the right foot touching first, left foot behind). Right middle block to opponents left arm. Left hook punch to temple. Step back with left foot into a right forward stance full face to opponent. Double palm-heel strike to head and groin. Left low block.

# Shorei-ryu

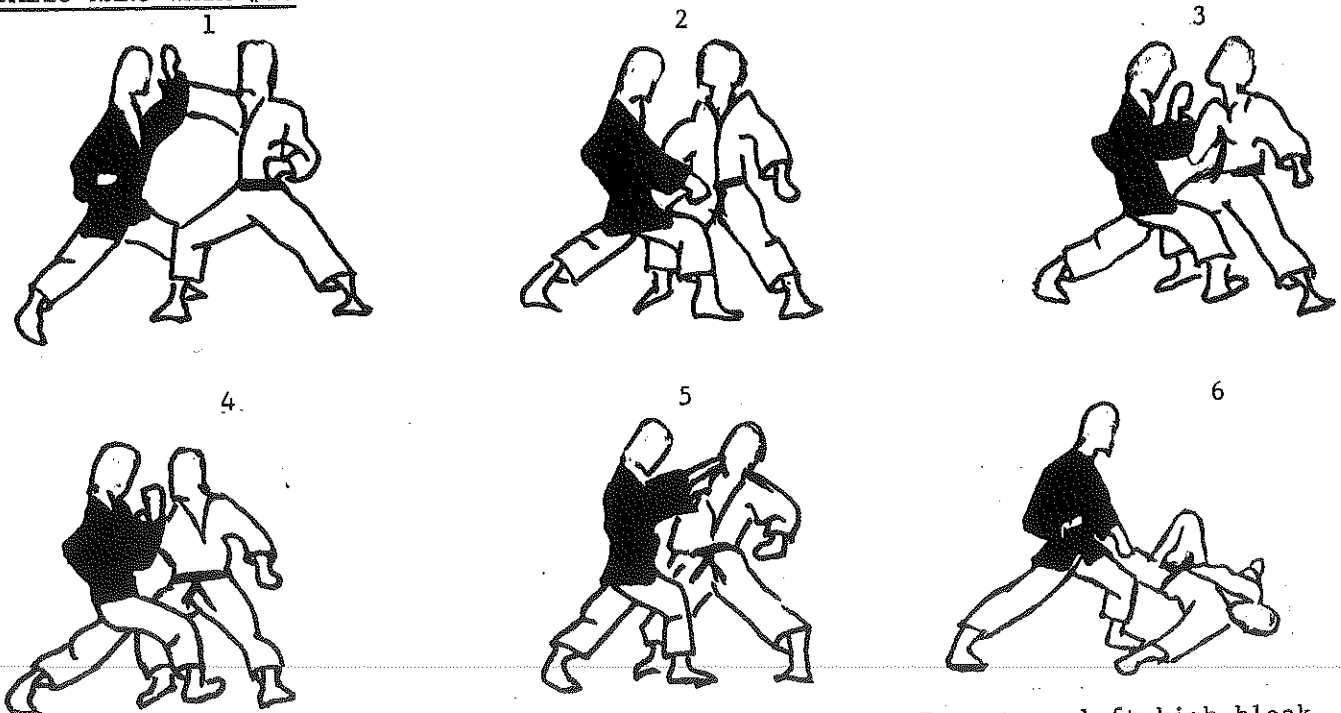
# TAEZU

## TAEZU NARU WAZA #9



9. Step back with the right foot into a left forward stance. Left downward push-away block to opponents right punch. Step forward to opponents right punch. Execute a right high block to opponents left punch. Step forward with right foot into a right forward stance. Left punch to head. Right punch to head. Remain in previous right forward stance. Left punch to groin. Right punch to groin. Double snakehead strikes to eyes. Step back with right foot into a left forward stance. Left low block.

## TAEZU NARU WAZA #10

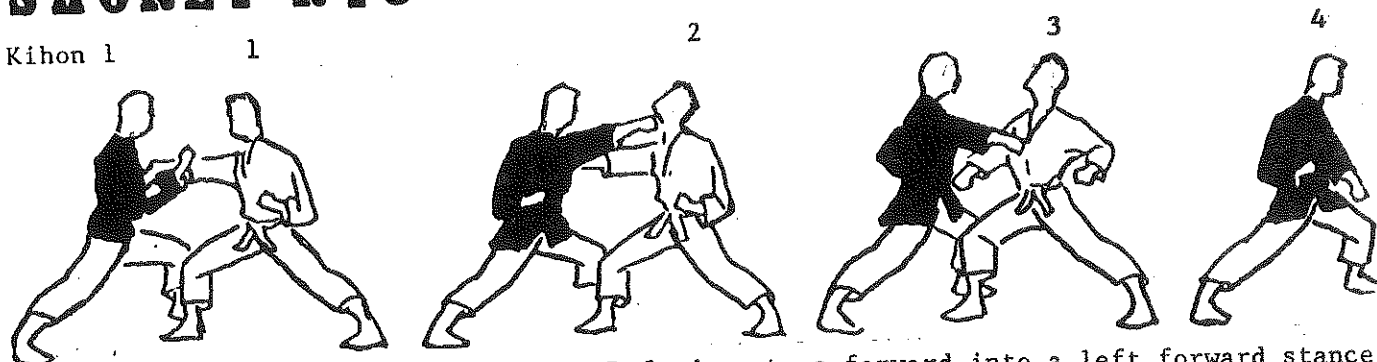


10. Step back with right foot into a left forward stance. Execute a left high block. Step forward with right foot into a right forward stance. Right punch to groin. Remain in previous right forward stance. Right rising back hand punch to chin. Right forward back fist to face. Double snakehead strikes to eyes. Step back with right foot into a left forward stance. Left low block.

# SHOREI-RYU

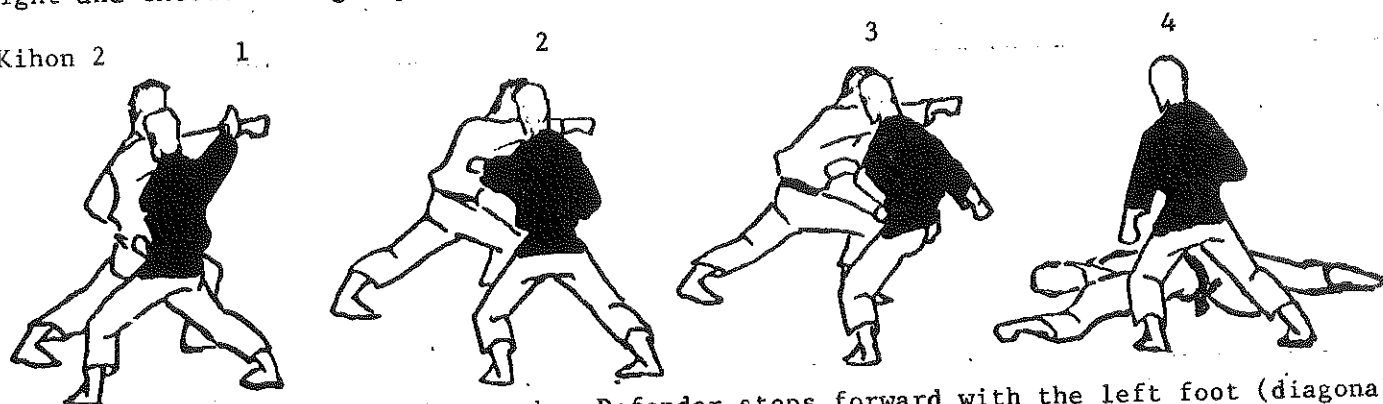
# KIHON

Kihon 1



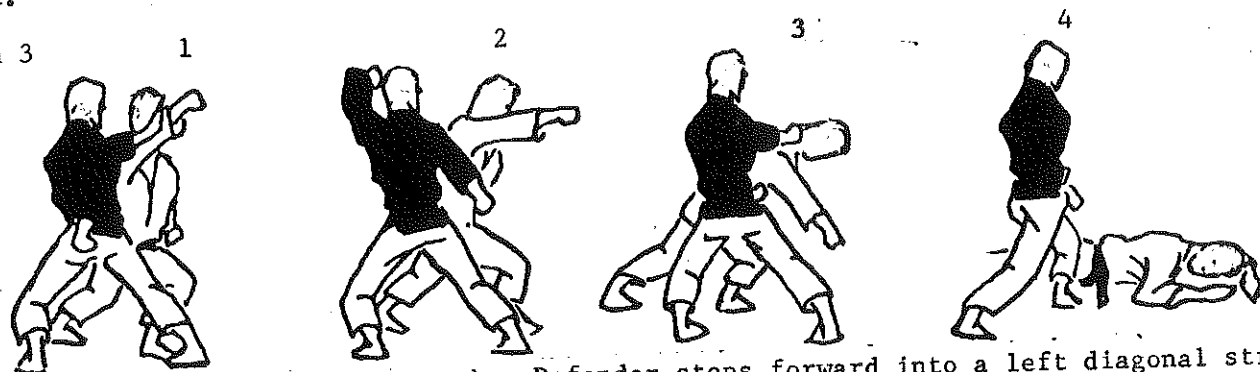
1. Attacker executes a right punch. Defender steps forward into a left forward stance and executes a left augmented forearm block. Thrust left fist to face. Twist upper body to the right and execute a right punch to solar plexus. Left low block.

Kihon 2



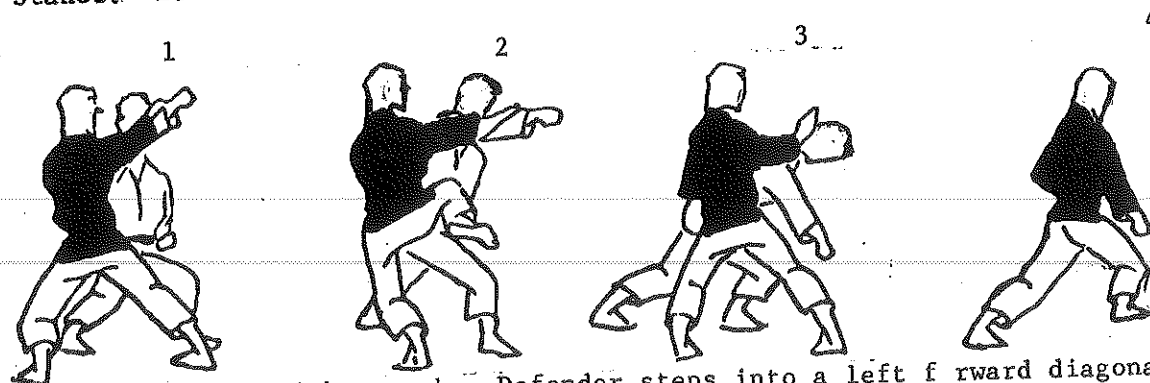
2. Attacker executes a right punch. Defender steps forward with the left foot (diagonal straddle stance) and executes a right open hand block. Pivot on both feet (clockwise) and execute a left punch to kidney. Execute a right round-house kick to solar plexus. Left low block.

Kihon 3



3. Attacker executes a right punch. Defender steps forward into a left diagonal straddle stance executing a left open hand block. Twist body to the left and strike to solar plexus with inner thumb side of fist. Bring left fist high into striking position (overhead) and execute a left hammer fist strike to nape of neck. Step back with right foot into a left forward stance. Left low block.

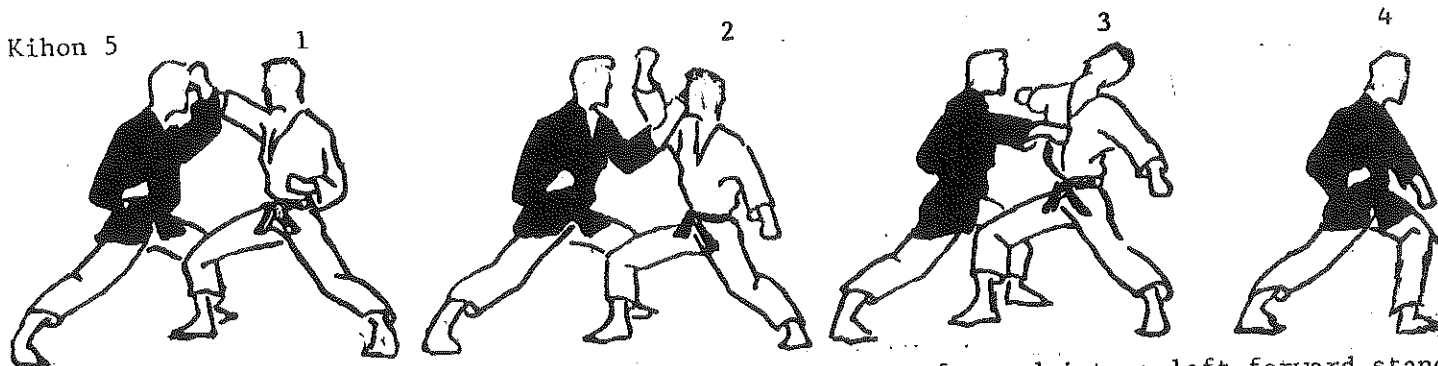
Kihon 4



4. Attacker executes a right punch. Defender steps into a left forward diagonal straddle stance and executes an open hand block with both hands grasping the attackers arm and executes a right knee strike to solar plexus. Right edge of hand chop to base of skull. Pivot and execute a right knee strike to solar plexus. Right forward stance full face to attacker. Right low block.

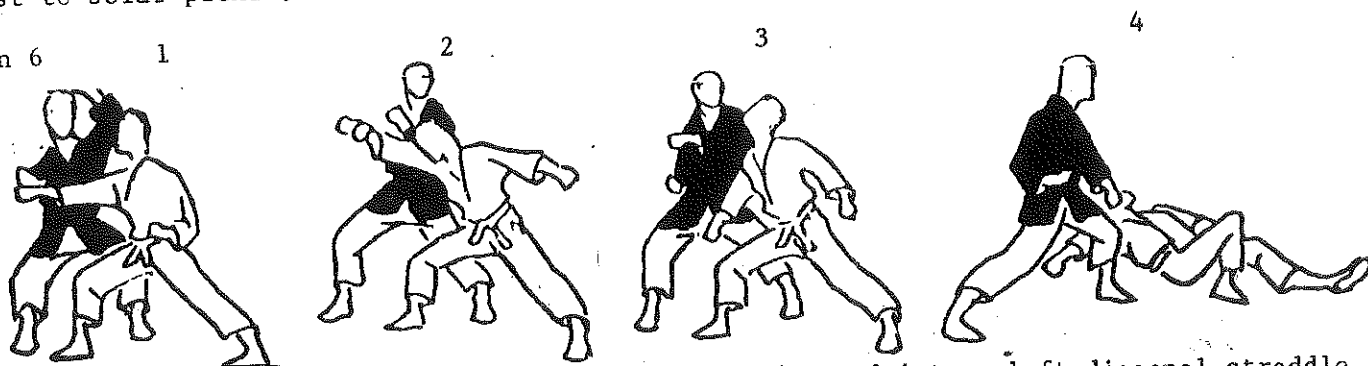


# Kihon 5



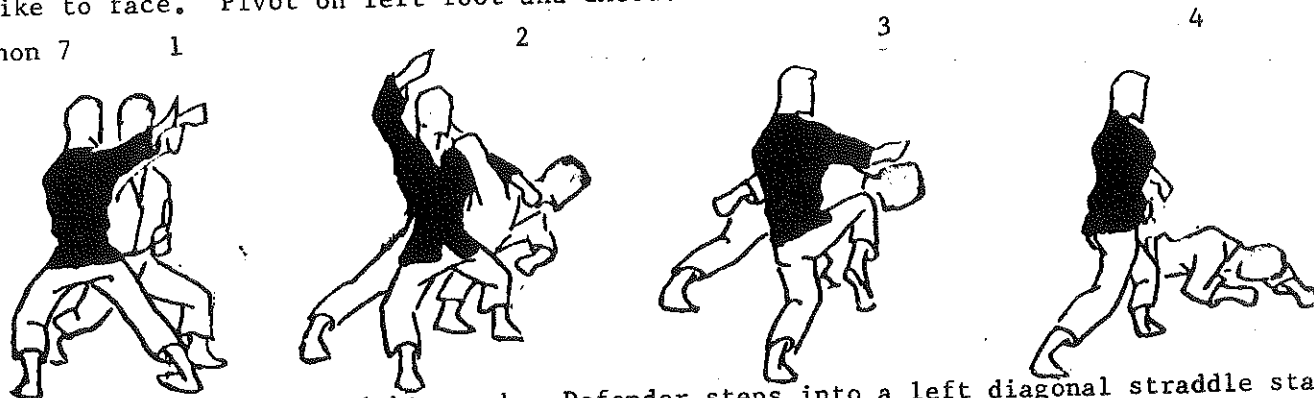
5. Attacker executes a right high punch. Defender steps forward into a left forward stance and executes a left rising block. Deflect the attackers arm upward, continuing in a circular motion executing a left back fist strike to bridge of nose. Execute a right reverse thrust to solar plexus. Left low block.

# Kihon 6



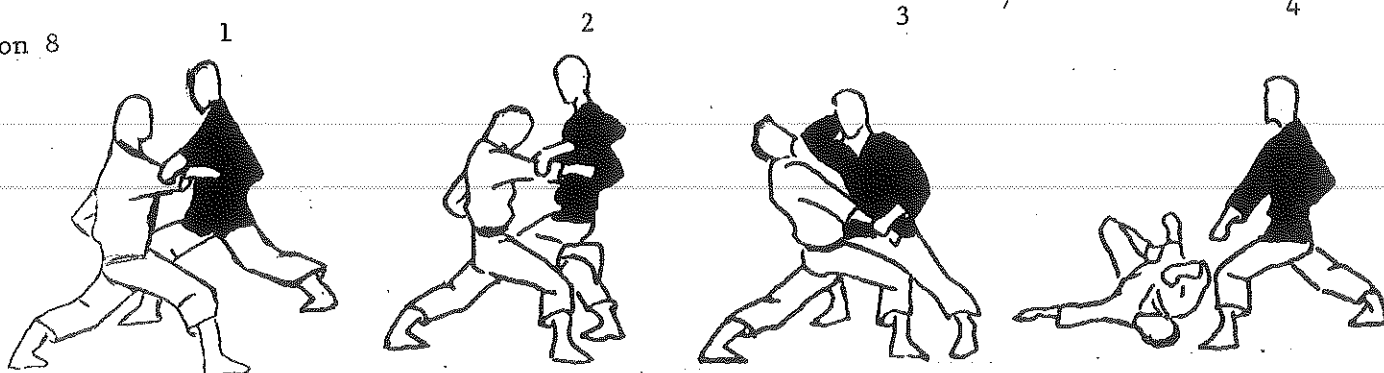
6. Attacker executes a right punch. Defender steps forward into a left diagonal straddle stance. Execute a right open hand block and grasp attackers arm. Raise left hand to striking position (overhead) and pivot clockwise into a right forward stance. Pull opponent's arm with your right hand. With left hand strike opponent's elbow and execute a left elbow strike to face. Pivot on left foot and execute a left low block.

# Kihon 7



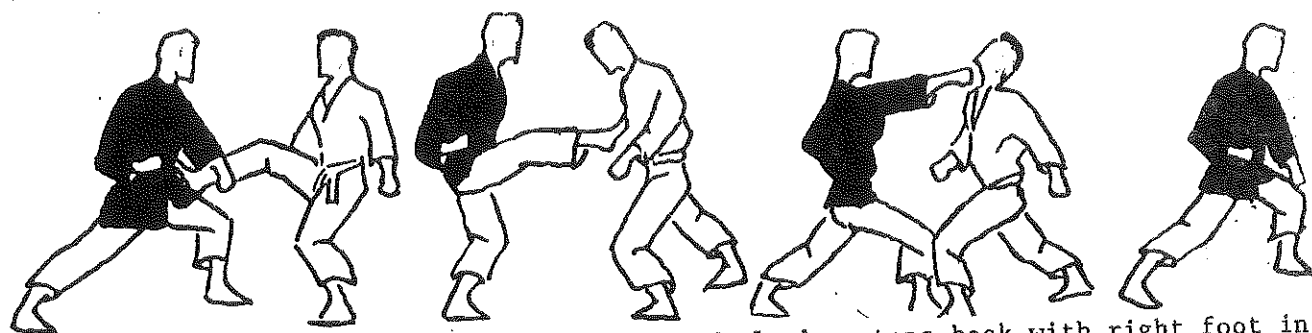
7. Attacker executes a right punch. Defender steps into a left diagonal straddle stance executing a two open hand block with both hands. Force the attackers arm down and around in a circular motion. Lock arm in an arm bar by passing the left arm under his arm pit extending it up and over his shoulder. Apply pressure (down) on arm, careful not to dislocate or break elbow and/or shoulder. Execute a right knee strike to face and hand edge strike to nape of neck. Step back with right foot into a left forward stance. Left low block.

# Kihon 8



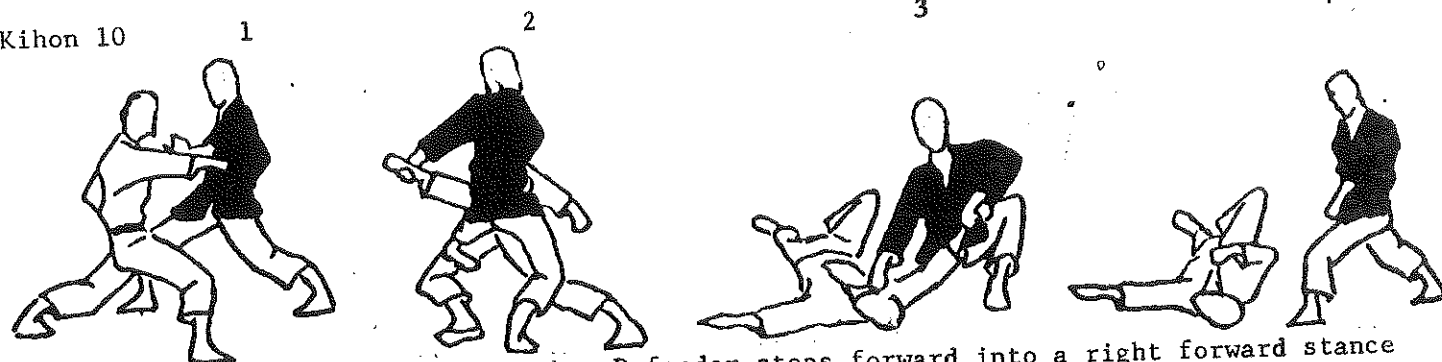
8. Attacker executes a right punch. Defender steps into a right forward stance and executes a left open hand block to the inside of the striking arm. Grasp arm and execute a left knee strike to groin. Block left foot to rear and execute a right elbow strike to face. Step back with right foot. Left low block.

Kihon 9



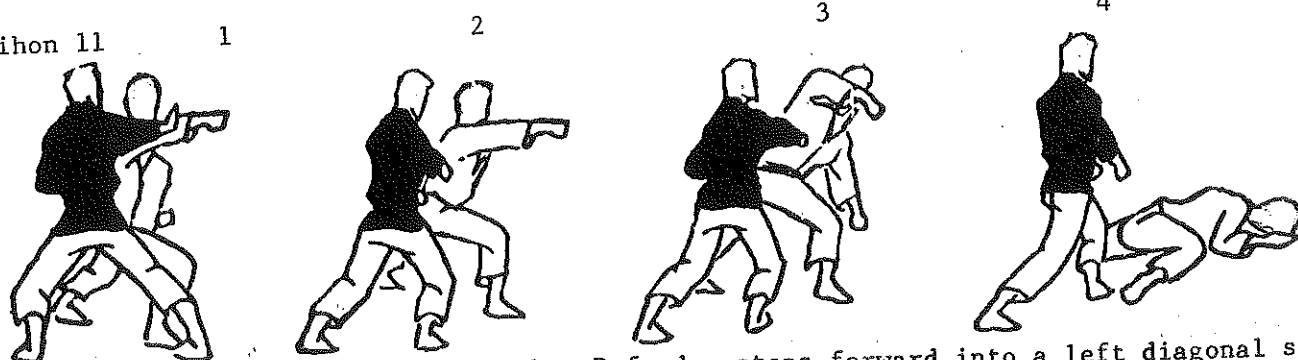
9. Attacker executes a right front snap kick. Defender steps back with right foot into a left forward stance and executes a left low block. Execute a right snap kick to solar plexus. Execute right punch to face or throat. Step back with right foot into a left forward stance. Left low block.

Kihon 10



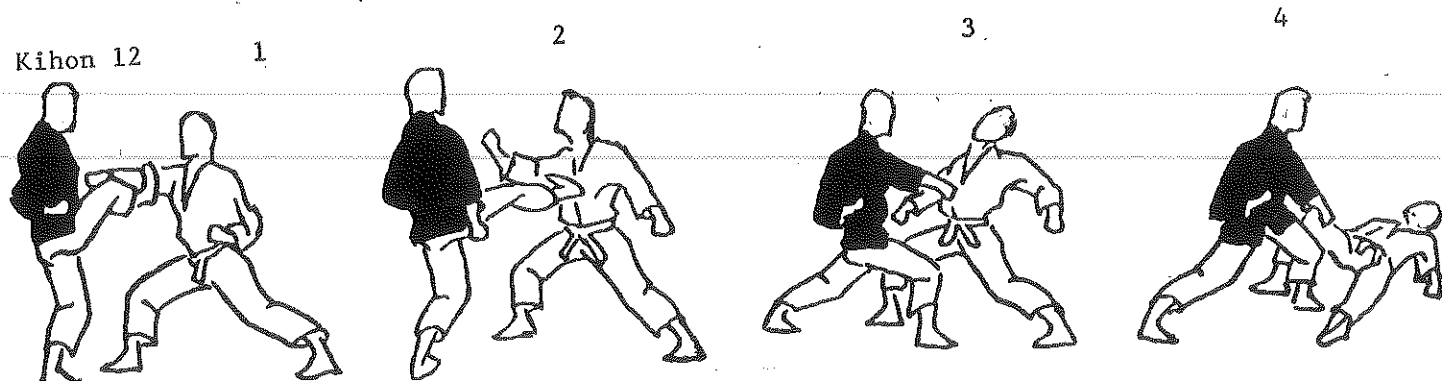
10. Attacker executes a right punch. Defender steps forward into a right forward stance and executes a right open hand block to the attackers arm. Grasp arm and shift body weight forward to the right foot. Execute a left thrust kick to the inner side of attackers forward knee. Apply pressure to opponent's arm. Step forward with left foot into a forward stance and extend attackers foot far to the rear. Execute a right forefist thrust to face. Left low block.

Kihon 11

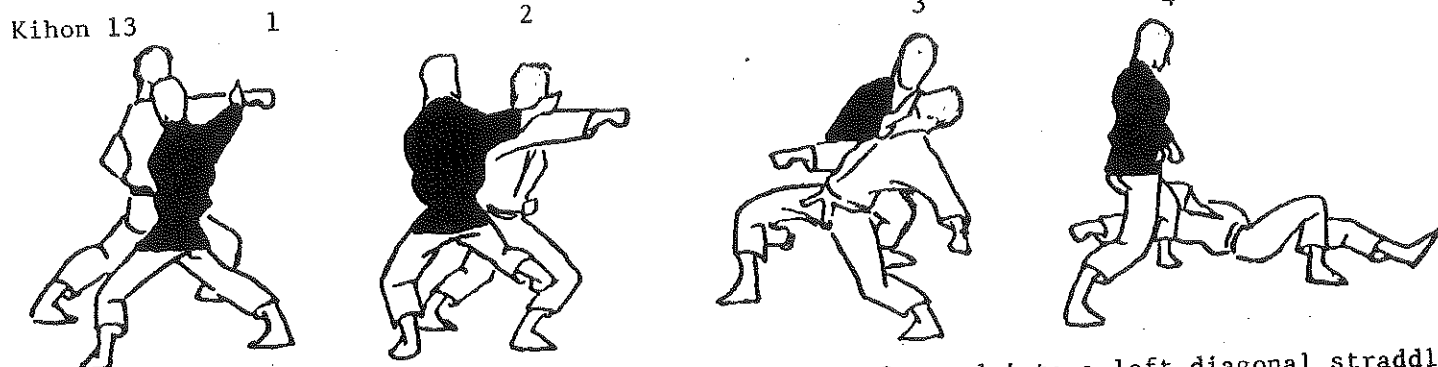


11. Attacker executes a right punch. Defender steps forward into a left diagonal straddle stance and executes a left open hand block. Execute a left and right punch to kidney. Step back with right foot into a left forward stance. Left low block.

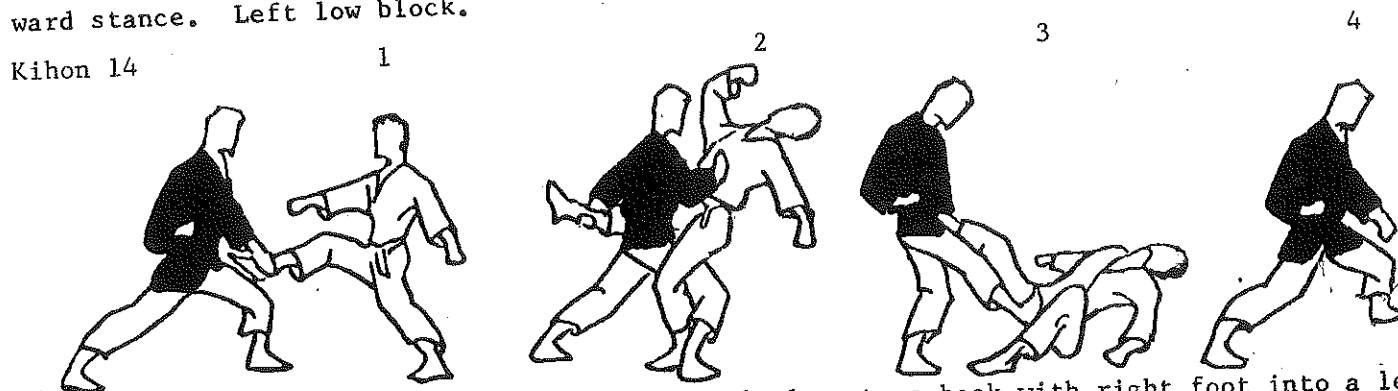
Kihon 12



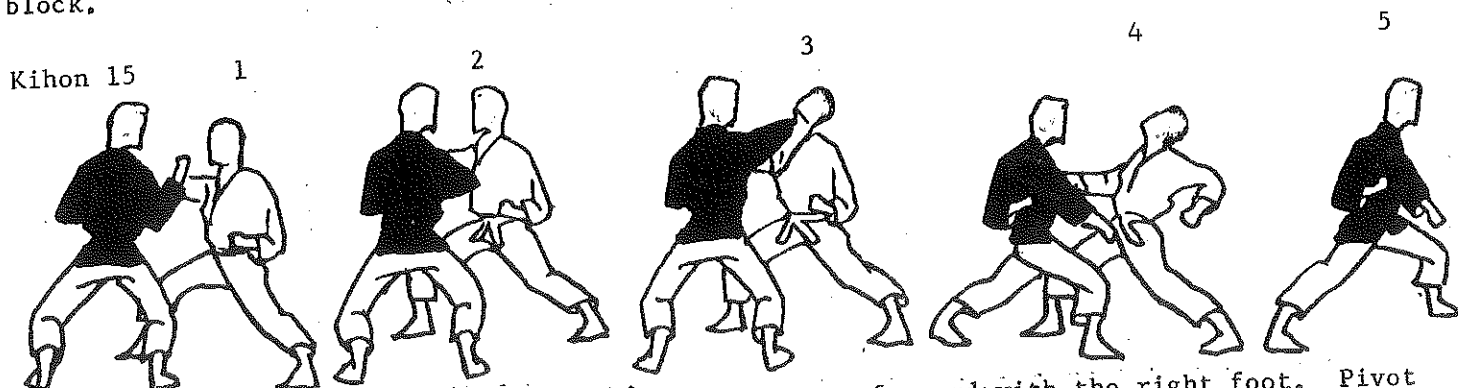
12. Attacker executes a right punch. Defender, without moving from the preparatory position, pivots on left foot (counter clockwise) and executes a right foot sweep block to the attackers arm. Withdraw foot close to body and execute a right side thrust kick to solar plexus. Pivot body to right and step forward into a right forward stance and execute a left reverse punch to solar plexus. Step back with right foot into a right forward stance. Left low block.



13. Attacker executes a right punch. Defender steps forward into a left diagonal straddle stance and executes a left open hand block to the attackers arm. Defender slides right hand forward and grasps opponent by the throat. Execute a right thrust kick to rear of knee. As attacker is thrust backwards with hand on throat, step back with right foot into a left forward stance. Left low block.

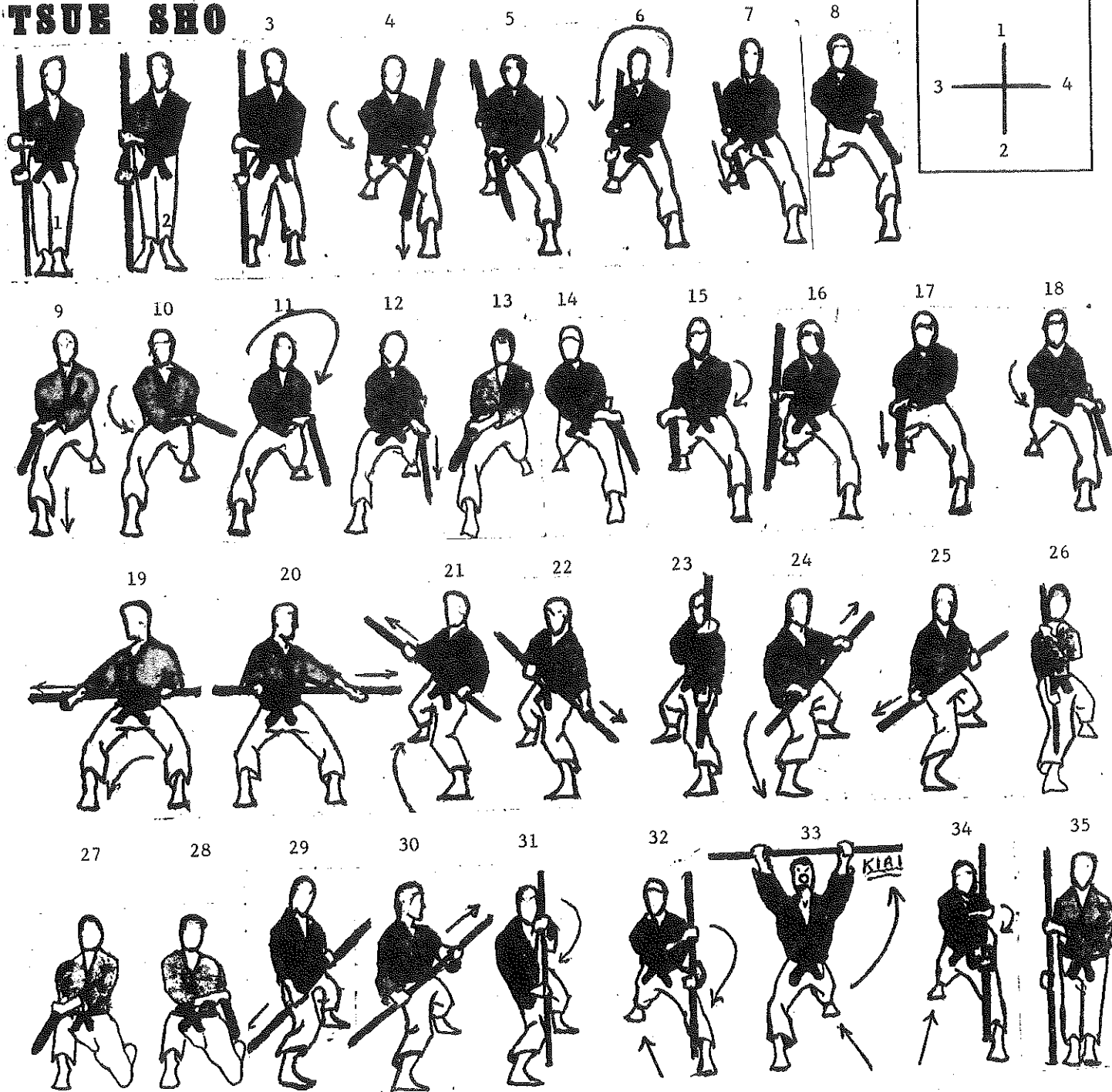
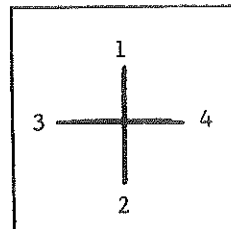


14. Attacker executes a front snap kick. Defender steps back with right foot into a left forward stance and executes a left open hand low block. Grasp attackers kicking leg. Step forward with the right foot place it inside and around the supported leg of attacker. Hold the attackers right leg and execute a right open hand push to chest and reap the left leg. Drop attacker to floor and hold right leg with the left hand and execute a right front low thrust kick to groin. Step back with the right foot into a left forward stance. Left low block.



15. Attacker executes a right punch. Defender steps forward with the right foot. Pivot 90° (counter clockwise) into a straddle stance and execute a right hammer fist strike to attackers bicep. Execute a right elbow strike to solar plexus and an upward elbow strike to face. Pivot to a right forward stance and execute a left reverse punch to solar plexus. Step back with right foot to a left forward stance. Left low block.

# TSUE SHO



## TSUE SHO (First Staff Form)

1. Begin kata with BO upright on the right side of the body. Left hand on top and right hand on the bottom. Bow from this position.
  2. Open feet to 45° angles with heels together.
  3. Pivot on the balls of the feet to a open natural stance, a shoulders width apart.
  4. Move left foot forward into a left front forward stance and swing BO counter clockwise stomach level stopping over the knee.
  5. Remain in the previous stance. Swing the BO stomach level, clockwise until it is perpendicular to the body.
  6. Remain in previous stance. Swing the BO upward and forward with the right arm until fully extended and on top. BO must be parallel to the floor.
  7. Retract the right arm to the previous position bringing the BO back to position 5 and thrust it forward keeping it parallel to the floor, stomach level, and perpendicular to the body.
- (14)



(Tsue sho kata continued)

8. Remain in previous position. Swing the BO counter clockwise stopping over the left knee.
9. Step forward with the right foot into a right front forward stance and swing the BO clockwise, stomach level, over the right knee.
10. Remain in previous stance and swing the BO counter clockwise to the left side of the body.
11. Remain in previous stance. Swing the BO upward and forward with the left arm until fully extended and on top. BO must be parallel to the floor.
12. Retract the left arm to the previous position bringing the BO back to the previous position and thrust it forward keeping it parallel to the floor, stomach level, and perpendicular to the body.
13. Remain in previous stance. Swing the BO clockwise over the knee, stomach level, parallel to the floor and perpendicular to the body.
14. Step forward with the left foot into a left front forward stance and swing the BO counter clockwise to the left side of the body.
15. Remain in previous stance. Swing the BO clockwise to the right side of the body.
16. Remain in previous stance. Swing the BO upward and forward with the right arm until fully extended and on top. BO must be parallel to the floor.
17. Retract right arm to the previous position and thrust BO forward keeping it parallel to the floor, stomach level, and perpendicular to the body.
18. Remain in previous stance. Swing BO counter clockwise out over the left knee, stomach level, parallel to the floor and perpendicular to the body.
19. Step forward with the right foot to a full face straddle stance facing direction 1 and thrust BO to direction 4. Keep BO parallel to the ground and underneath the left forearm.
20. Remain in previous stance and thrust BO to direction 3.
21. Bring right foot back to a straddle stance full face to direction 4 and thrust BO to direction 2.
22. Remain in previous stance and thrust BO, stomach level, to direction 1.
23. Remain in previous position. Execute a block over the left knee toward direction 1. Right hand on top, left hand on bottom. The BO in a vertical position.
24. Step forward with the right foot full face to direction 3 into a straddle stance. Thrust the BO to direction 2, stomach level, parallel to the floor.
25. Remain in previous stance and thrust BO to direction 1.
26. Remain in previous stance. Execute a vertical block over the right knee with the left hand on top and right hand on the bottom.
27. Pivot and drop to the left knee full face to direction 1 and swing the BO upward and forward on the right side of the body with the right arm fully extended with the left hand under the right arm. The BO is chest high, parallel to the floor and perpendicular to the body.
28. Remain in previous stance and bring the BO to the left side of the body. Swing the BO upward and forward with the left arm fully extended and the right hand under the left arm. The BO is chest level, parallel to the floor, and perpendicular to the body.
29. Shift back to a full face straddle stance full face to direction 3 and thrust BO to direction 1. The BO is stomach level parallel to the floor and under the left forearm.
30. Remain in previous position and thrust BO to direction 2.
31. Remain in previous stance. Execute a block over the right knee toward direction 1. Left hand on top right hand on the bottom with the BO in a vertical position.
32. Bring the right foot back to a left front forward stance full face to direction 1 and execute a vertical block over the left knee. Right hand on top left hand on the bottom.
33. Step back with the left foot into a right front forward stance and execute a high block Both arms fully extended over the head.
34. Bring right foot back to a left front forward stance and execute a vertical block over the left knee with the right arm on top and left arm on the bottom.
35. Bring left foot back to the right and BO back to a vertical position on the right side of the body. Left arm on top right hand on the bottom.

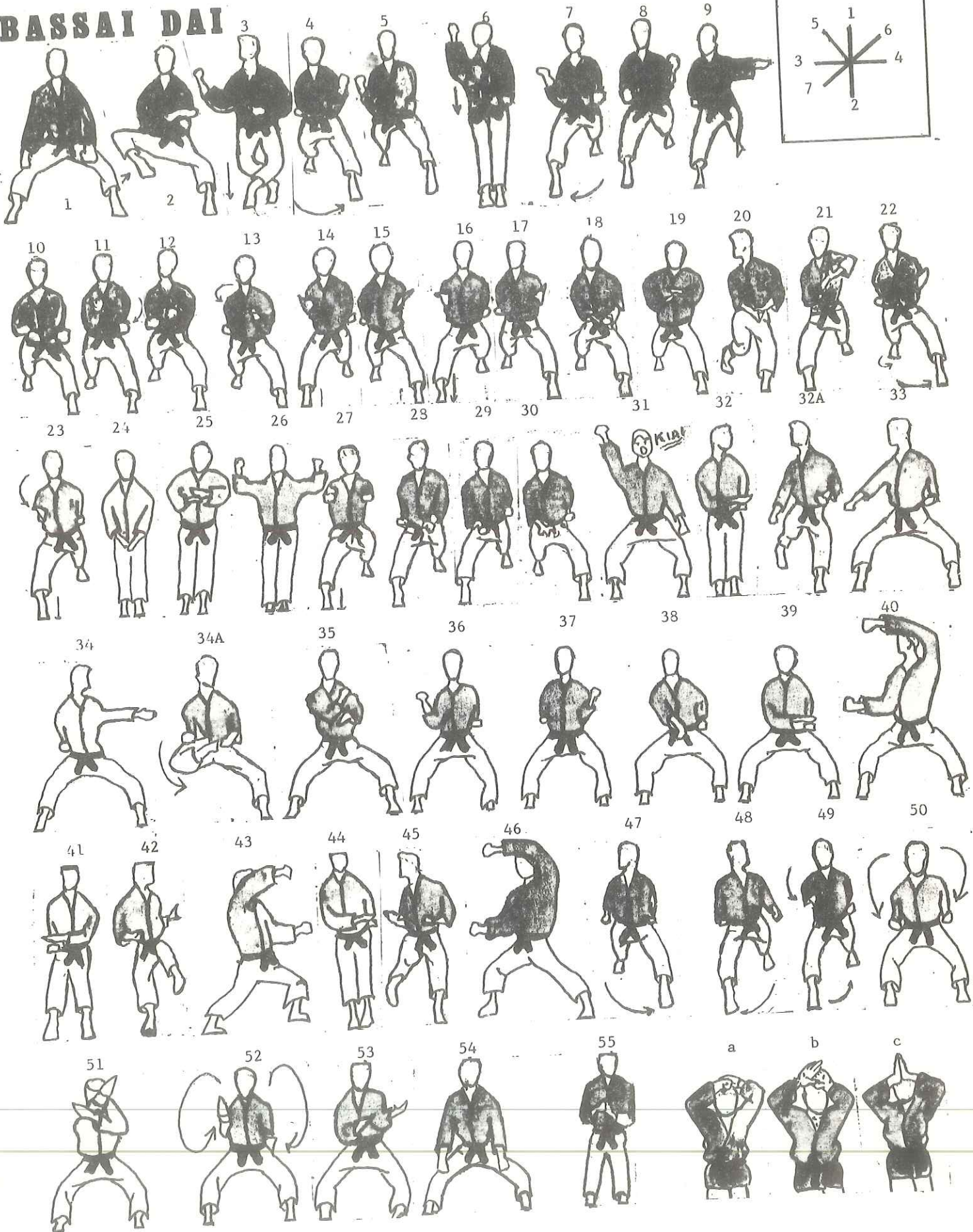
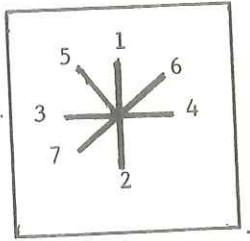
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SCRIPTURES-KOANS-SAYINGS

Understand yourself before you can understand others. Keep strength to center, the heart calm and flow with life. Win the battle within yourself before fighting others. Gentleness is above force. Injustice will never conquer principle. The older the fiddle the sweeter the sound. Supreme way has no hindrance. Who will drive the last nail in the last coffin? Requirements in learning karate-do: practice, practice, practice. To rise again after each defeat is to rise victorious.



# BASSAI DAI





Bassi Dai Kata. (Breaking enemies circle-Giant Form) or (Bat-sai -Breaking through the fortress)

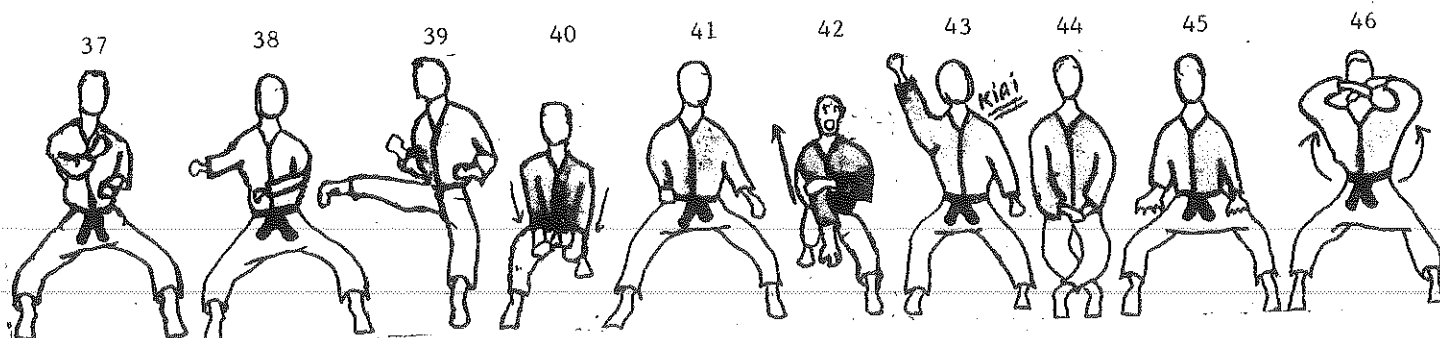
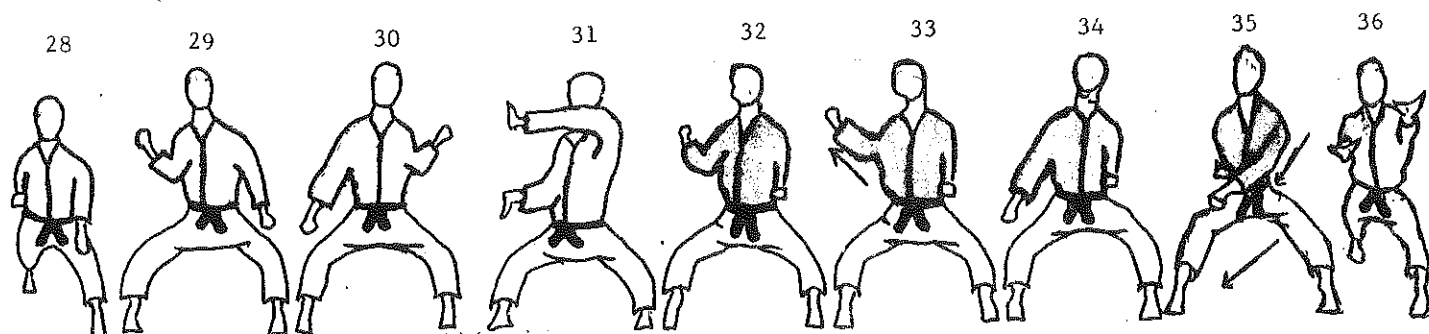
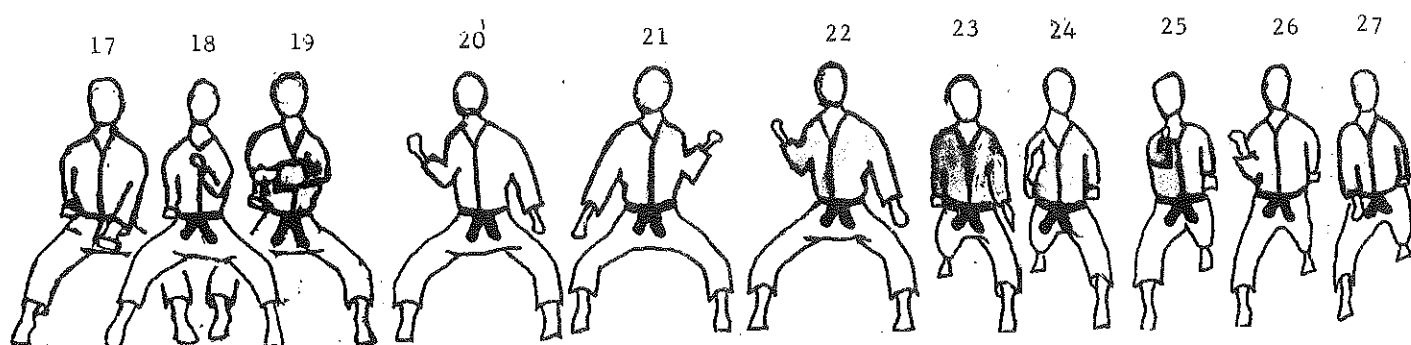
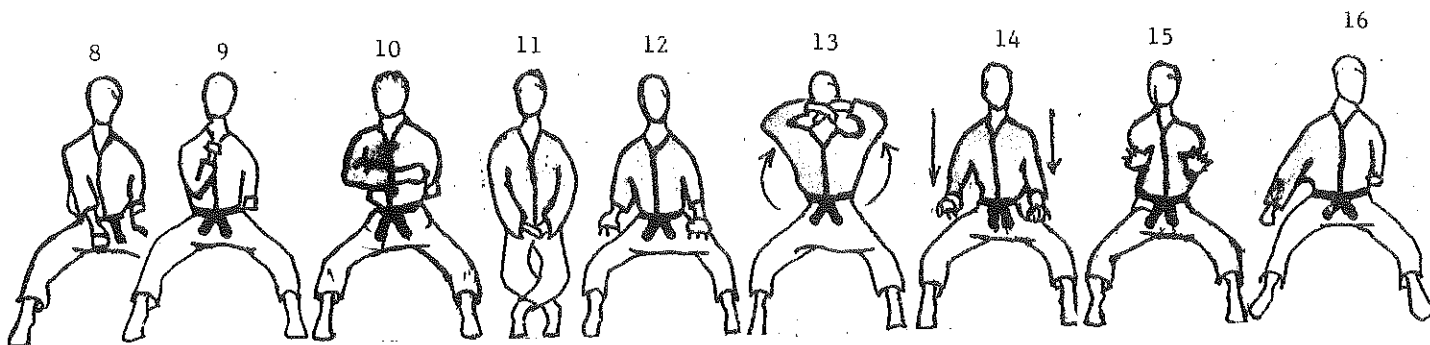
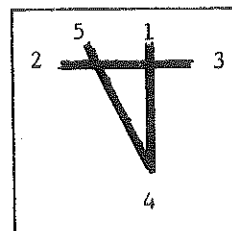
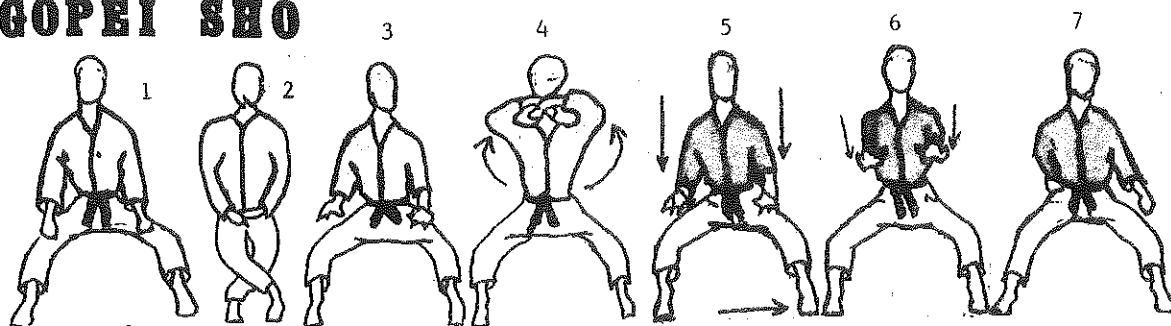
1. Straddle stance starting position full face to direction #1.
2. From the previous stance bring the right leg up slowly, protecting the groin and simultaneously bring the hands to a left hands ready position.
3. Leap forward toward direction #1 into a right crossover stance and execute a right middle block. The left hand is extended in front of the body covering the solar plexis.
4. From the previous stance step back with the left foot and pivot 180 degrees counter clockwise into a left front forward stance full face to direction #2. Execute a left middle block.
5. Remain in previous stance and execute a right middle block.
6. Bring the left foot back to the right foot to an up-right stance full face to direction 2. Simultaneously raise the right fist over the head in front of the body with the palm turned toward the face. Left fist on the hip. Slowly lower the right fist to face level, keeping the forearm in a vertical position.
7. With the right foot, step towards direction 3 and pivot the body 90 degrees clockwise into a right front forward stance and execute a right middle block.
8. Remain in previous stance and execute a left middle block.
9. Remain in previous stance and execute a left open back of hand strike to direction 2.
10. Pivot the body 90 degrees counter clockwise into a left front forward stance full face to direction 2 and execute a right middle punch.
11. Remain in previous stance. Twist body slightly counter clockwise (to get more power into the following technique) and execute a right middle block. The body is twisted back to its original position as the technique is executed.
12. Remain in previous position and execute a left middle punch.
13. Remain in previous stance. Twist body slightly clockwise (to get more power into the following technique) and execute a left middle block. The body is twisted back to its original position as the technique is executed.
14. Step forward with the right foot to a right front forward stance and execute a right middle open edge of hand block.
15. Step forward with left foot to a left front forward stance and execute a left middle open edge of hand block.
16. Step forward with right foot to a right front forward stance and execute a right middle edge of hand block.
17. Step back with right foot to a left front forward stance and execute a left middle edge of hand block.
18. Remain in previous position (leg and hand) strike the palm of the left hand with the back of the right fist (movement of right fist is upward and rotates backward one rotation to the rear before striking the palm).
19. Remain in previous stance and bring both hands squarely back to the chest. Left open hand on top of right fist.
20. From the previous position execute a right heel kick to direction 2 (body full face to direction 4) Body is turned 90 degrees counter clockwise. Hands are still clasped in front of body.
21. Immediately after the right kick, lower right foot forward (toward direction 3) into a full face straddle stance (full face to direction 4) and execute a right middle horizontal elbow strike. Hands remain clasped.
22. Pivot body 90 degrees counter clockwise into a left front forward stance full face to direction 1. Execute a left middle open edge of hand block. The right foot moves toward direction 4 before pivoting to a front forward stance.
23. Step forward towards direction 1 with right foot to a right front forward stance and execute a right middle open edge of hand block.
24. Bring right foot back to the left foot to an upright stance full face to direction 1. Simultaneously bring both open hands back to the groin, (palms facing upward left hand on the bottom).
25. Bring both hands to shoulder level and simultaneously turn both palms downward.
26. Remain in previous position. Arc hands upward with upper arms parallel to the floor and forearms perpendicular to the floor using an outward back fist with both hands.
27. Retract both hands to the hip. Step toward direction 1 with the right foot into a short right front forward stance. Execute a middle double punch to direction 1.
28. Remain in previous stance. Reach with the left hand as the right hand comes back to the hip. Lengthen and deepen the right front forward stance by moving the right foot forward
29. Execute a right lunge punch.

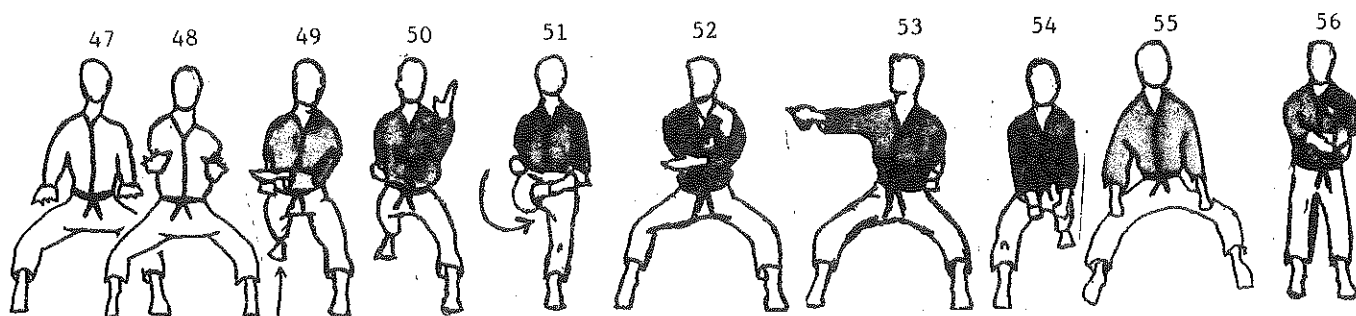
(Bassai Dai kata continued)

30. Bring left foot counter clockwise in line with the right foot. Pivot 180 degrees counter clockwise into a low left front forward stance and grab the groin (peach) with the right hand.
31. Pivot body clockwise 90 degrees to a full face straddle stance full face to direction 3. Pull the peach with the right hand high (yeil) as the left hand comes down to a low block position.
32. Bring the left foot to the right to an upright stance full face to direction 3. Simultaneously bring both hands to left side of body to a hands ready position.
- 32A. Pivot body 180 degrees counter clockwise full face to direction 4. Execute a right heel kick to direction 2.
33. Place foot down to a side face straddle stance and execute a right low block over the outside of the right knee.
34. Remain in previous stance. Execute a left back open hand strike shoulder level to direction 1.
- 34A. Moving toward direction 1 pivot body 90 degrees counter clockwise and strike the palm of left open hand with a right sweep kick.
35. As right foot touches the ground strike the same left open palm with the right elbow ending in a full face straddle stance facing direction 3.
36. Execute a right middle block.
37. Execute a left middle block.
38. Execute a right low punch.
39. Bring both hands to left side of body to hands ready position.
40. Execute a high and low double punch to direction 5. Left hand high right hand low. (U punch to face and groin)
41. Bring right foot toward the left to an upright stance full face to direction 1. Bring both hands to right side of body to a hands ready position.
42. Pivot body 45 degrees clockwise and execute a left heel kick to direction 5. Hands remain in a right hands ready position.
43. Lower left foot into a left front forward stance full face to direction 1 and execute a U punch to direction 5, right hand over left (U punch to face and groin)
44. Bring left foot toward the right to an upright stance full face to direction 1. Bring both hands to left side of body to a hands ready position.
45. Pivot 45 degrees counter clockwise and execute a right heel kick to direction 6. Hands remain in a left hands ready position.
46. Lower right foot into a right front forward stance full face to direction 1 and execute a U punch to direction 6. (left hand over right hand U punch to face and groin)
47. Pivot 90 degrees counter clockwise to a left front forward stance (full face to direction 3) and execute a right back fist to direction 6 ending over the right knee (the strike is circular clockwise and over the head with the arm fully extended).
48. Pivot body 90 degrees clockwise to a right front forward stance full face to direction 1 and execute a left back fist to direction 7 ending over the left knee (the strike is circular counter clockwise, and over the head with the arms fully extended).
49. Remain in previous stance. Execute a right middle open edge of hand block over the right knee.
50. Bring right foot back to a full face straddle stance full face to direction 1. Bring both hands back to the hips.
51. Execute a left open hand push away block in front of face ending at shoulder level. Simultaneously execute a right palm heel thrust (face level) over the left open hand.
52. Remain in previous stance and execute a full roundhouse block in direction 1.
53. Remain in previous position and execute a left double open edge of hand block (left hand over knee, right hand over solar plexis).
54. Execute a double low block.
55. Right foot to left to an upright stance.

All formal kata should end with at least one of the illustrated positions. (a) Karate is my secret (b) I bear no weapons (c) Praying position (d) Rei

# GOPEI SHO





Gopei-sho kata (Advanced tearing peacock form)

1. Straddle stance starting position full face to direction 1.
2. Bring right foot across in front of the left foot towards direction 2 with the left open hand below the right open hand (both palms down). Hands are in a tiger claw position and are arced. The body is full face to direction 1. Both arms are almost fully extended downward.
3. Continue moving toward direction 2 with left foot to a full face straddle stance full face to direction 1. Both open hands move out over the knees (palms down).
4. Remain in previous stance. Move both open hands upward with arms fully extended. The hands crossover above the head as the elbows begin to bend. The hands stop just below the chin (fingers pointing to the floor) and palms facing outward.
5. Remain in previous stance. Both hands move up over the head to a cross block position, fingers pointing upward. With tiger claws, tear downward over the knees.
6. Execute a double palm of heel strike (chest level) to direction 1.
7. Execute a left low block.
8. Execute a right low punch.
9. Execute a right rising back of hand (chin level) punch.
10. Execute a right (chest level) roundhouse punch.
11. Bring left foot across and in front of right foot toward direction 3 (right open hand below the left open hand, both palms down). Hands are in tiger claw position and are arced. The body is full face to direction 1. Both arms are almost fully extended downward.
12. Continue moving toward direction 3 with the right foot to a full face straddle stance full face to direction 1. Both open hands (palms down) move out over the knee.
13. Remain in previous stance. Move both open hands upward with arms fully extended. Hands crossover above the head as the elbows begin to bend. The hands stop just below the chin, with fingers pointing toward the floor with palms facing outward.
14. Both hands move up over the head to a cross block position (fingers pointing upward). With tiger claw, tear downward over the knee.
15. Execute a double palm heel strike chest level to direction 1.
16. Execute a right low block.
17. Execute a left low punch.
18. Execute a left rising back of hand punch to chin level.
19. Execute a left roundhouse punch chest level.
20. Simultaneously execute a right middle block and a left low block.
21. Pivot on the left foot and bring right foot counter clockwise to full face straddle stance full face to direction 2. Execute a left middle block simultaneously with a right low block.
22. Remain in previous stance. Execute a right middle block and simultaneously left low block.
23. Pivot on the left foot and bring right foot counter clockwise to a left front forward stance full face to direction 4. Execute a left low hook block with palm facing outward.
24. Remain in previous stance. Execute a right (eye level) two finger thrust.
25. Step forward to a right front forward stance. Execute a right (chin level) vertical elbow strike.
26. Remain in previous stance. Execute a right vertical (face level) back fist.
27. Remain in previous stance. Execute a right low block.
28. Step forward to a left front forward stance full face to direction 4. Execute a left middle punch.

(Gopei-sho kata continued)

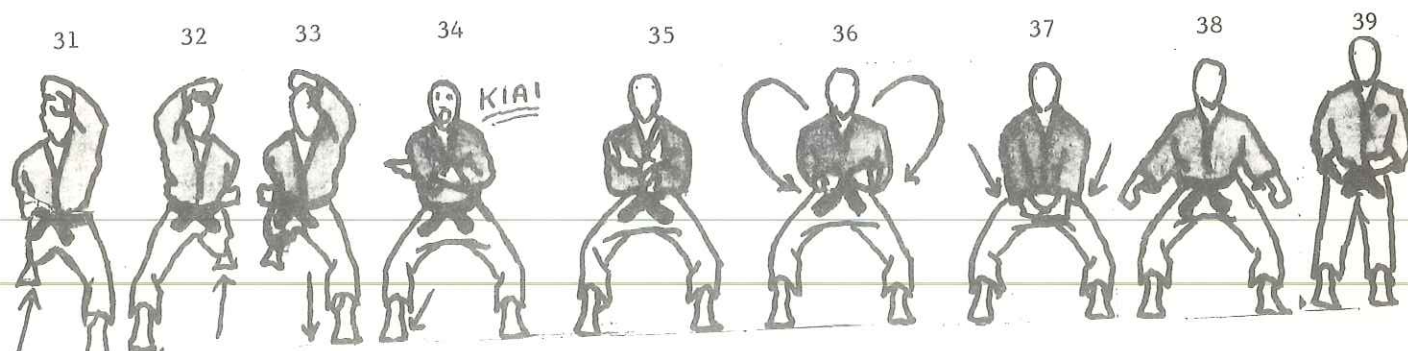
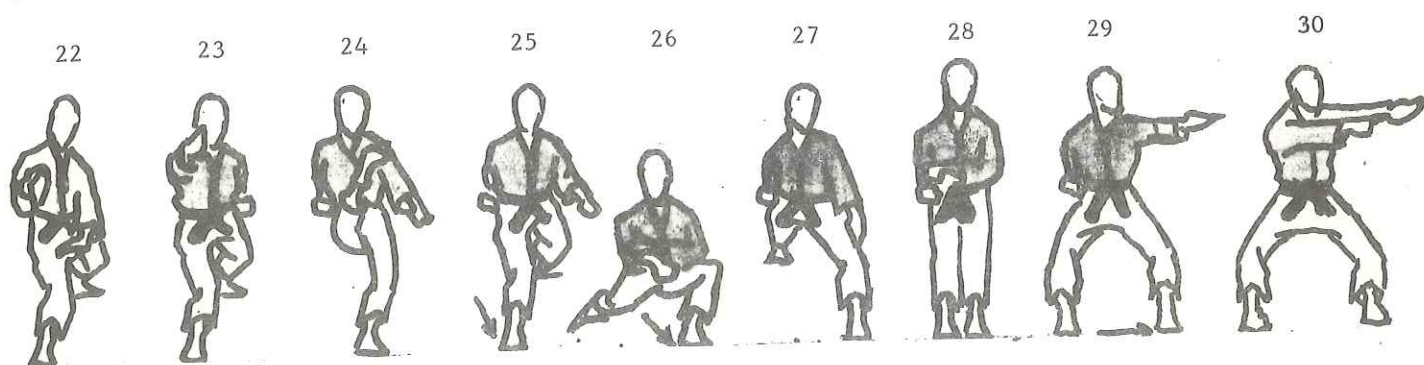
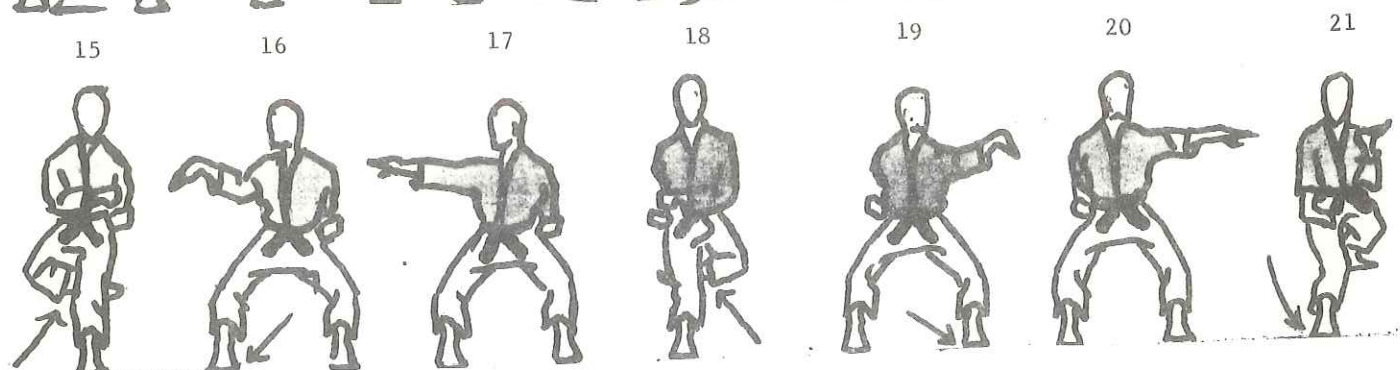
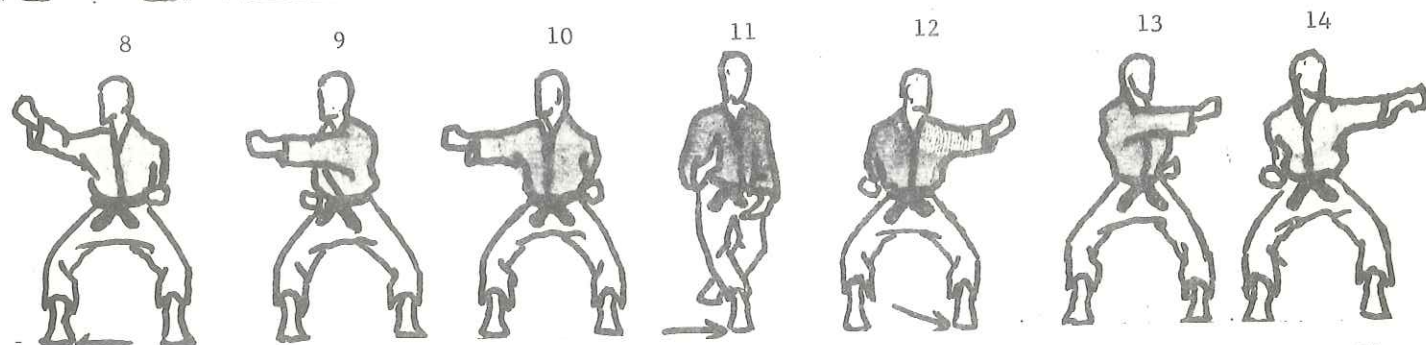
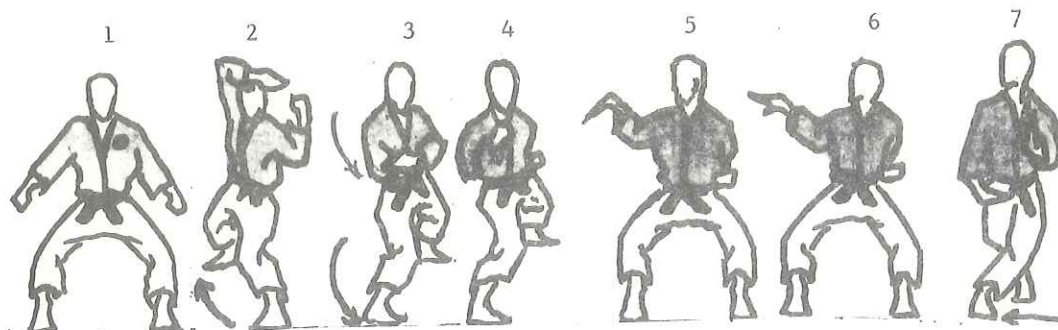
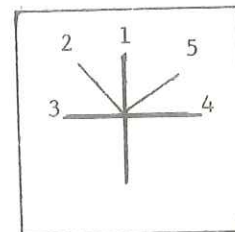
29. Pivot on the right foot and bring the left foot 180° clockwise to a full face straddle stance full face to direction 1. Execute a right middle block simultaneously with a left low block.
30. Remain in previous stance. Execute a left middle block simultaneously with a right low block.
31. Pivot on the left foot and bring right foot counter clockwise 135° to a full face straddle stance side face to direction 5. Bring hands to a left hands ready position. Execute a double U strike using the palms of hand. Right hand is low and left is high.
32. Execute a right middle block over the right knee.
33. Execute a right (face level) uppercut.
34. Execute a right low block.
35. Execute a left low punch. Turn the body clockwise simultaneously to a right front forward stance.
36. Pivot the body back to a full face straddle stance. Execute a left back of hand block to direction 1. The right open hand moves with the left hand across the body fully extended. Both hands are then pulled slightly back and downward at the same time the knees bend to a lower straddle stance.
37. Pivot the body 180° on the left foot. The right foot moves counter clockwise to a full face straddle stance side face to direction 4. Execute a right horizontal elbow strike to direction 4 with the left closed fist (palm down) under the right forearm. Both fist and elbow move together.
38. Execute a right back knuckle (face level) strike to direction 4. The left arm stays in the previous position.
39. Execute a right (level two) side kick to direction 4.
40. Lower the right foot (after kick) to direction 3 to a right front forward stance. Execute a double low vertical punch.
41. Pivot body 45° counter clockwise to a full face straddle stance side face to direction 5. Execute a left low block over the left knee to direction 5.
42. Move the left foot forward to a left front forward stance. With the right hand execute a right groin grab to direction 5. The left open hand (palm down) meets the right wrist (palm up).
43. Pull groin grab with the arm extended fully upward. Execute a simultaneous left low block. The body pivots to a back stance full face to direction 5.
44. Bring left foot across and in front of the right foot toward direction 3 with the right open hand below the left open hand (both palms down). Hands are in a tiger claw position and are arced. Body is full face to direction 1. Both arms are almost fully extended downward.
45. Continue moving toward direction 3 with the right foot to a full face straddle stance full face to direction 1. Both open hands (palms down) move out over the knees.
46. Remain in previous stance. Move both open hands upward with arms fully extended. The hands crossover above the head as the elbows begin to bend. Hands stop just below the chin with fingers pointing toward the floor and palms facing outward.
47. Remain in previous position. Both hands move up over the head to a cross block position, fingers pointing upward (palms out) and tear downward (with tiger claws) over the knees.
48. Execute a double palm heel strike chest level to direction 1.
49. Bring the right foot back to a left back stance full face to direction 1 and both hands to a hands ready position on the right side of body.
50. Execute a left back of hand movement shoulder level to direction 1.
51. Remain in previous stance. Execute a right crescent kick to the left open palm.
52. Lower right foot to a full face straddle stance full face to direction 2. Execute a right horizontal elbow strike to direction 2 to the left open palm of hand.
53. Execute a right back knuckle strike (face level) to direction 5 and simultaneously bring the left closed hand to the left hip. (Retract the back knuckle strike to its original position).
54. Pivot 180° clockwise to a right front forward stance full face to direction 3. Execute a low double vertical punch.
55. Bring the right foot counter clockwise in line with the left foot full face to direction 1 to a full face straddle stance. Execute a double low block.
56. Bring right foot to left (OREI).



# DAN ENN SHO

Animal forms used are:

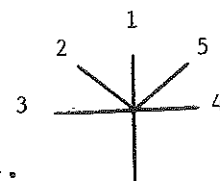
Chicken Head, Crane Beak, Snake Head, Tigers Claw





(Cutting Through The Fire Form)

DAN ENN SHO



1. Straddle stance starting position full face to direction 1.
2. Step back with the right foot into a straddle stance side face to direction 2 and execute a left open hand middle block and a right overhead open hand block.
3. Step forward with the right foot into a straddle stance side facing to direction 2 and execute a right elbow strike into the left palm.
4. Execute a right back fist (head level) strike.
5. Bring the right foot back to a full face straddle stance facing direction 1 and execute a right back of thumb strike (Chicken Head) to direction 4.
6. Remain in previous stance and execute a two finger circular thrust (Snake Head) to the eyes.
7. Step with left foot across the right foot and simultaneously execute a left upper hand block and right low open hand block, palms face opposite directions.
8. Continue moving into direction 4 with the right foot into a straddle stance position and execute a right edge of fist block to the middle area.
9. Execute a left vertical punch to direction 5.
10. Execute a right vertical punch to direction 5.
11. Step with the right foot across the left to direction 3 and execute a right upper open hand block and a left low open hand block. Palms face opposite directions.
12. Continue moving to direction 3 with the left foot (into a straddle stance) and execute a left edge of fist block to the middle area.
13. Execute a right vertical punch to direction 2.
14. Remain in previous position and execute a left middle vertical punch to direction 2.
15. Bring right foot up behind left knee and hands to a left hand ready position.
16. Place right foot down into a full face straddle stance (facing direction 1) and execute a right back of thumb strike (Chicken Head) head level towards direction 4.
17. Retract the right hand and execute a right two finger (Snake Head) thrust circular to the eyes toward direction 4.
18. Bring left leg up behind the right knee and hands to the right side of the body to a hand ready position.
19. Place left foot down to a full face straddle stance (facing direction 1) and execute left back of thumb strike (Chicken Head) head level to direction 3.
20. Retract the left hand and execute a left two finger (Snake Head) circular thrust to the eyes toward direction 3.
21. Step backward with the left foot into a back stance facing direction 1 and simultaneously move both open hands (Tiger Claw) in opposite directions, the left hand moving upward shoulder high and the right hand (palm down) moving downward over the right knee.
22. Remain in previous stance. Execute a right wrist strike to the chin.
23. Remain in previous stance. Execute a right (crane beak) thrust to the eyes. Retract the left closed hand (palm facing up) to the left hip.
24. Execute a front kick to the chest area.
25. Place kicking foot slowly down.
26. Step forward with the left foot into a low front forward stance and execute a right low punch with the left hand covering the right upper arm. Right knee is bent down close to the floor.
27. Bring the right fist back (palm up) hip level and execute a left open edge of hand strike over the left knee.
28. Bring left foot back to an upright stance and simultaneously bring both fists back to the right side of the body to a hands ready position.
29. Step toward direction 3 with the left foot (Straddle stance) and extend the left open hand (head level) with the palm facing inward.
30. Remain in previous position. Execute (one) finger thrust shoulder level with the right hand into the direction of the left hand. Draw the left hand to meet the thrust.
31. Pivot on the left foot and place the right foot back into a left front forward stance full face to direction 5, and execute a left high block.
32. Step back with the left foot into a right front forward stance facing direction 5 and execute a right high block.
33. Step forward with the left foot into a left front forward stance facing direction 5 and execute a left high block.
34. Step forward with the right foot into a full face straddle stance facing direction 1 and execute a right knife hand strike over the head to the center of the body allowing the left hand to catch the right elbow at chest level.

- (Dan enn sho kata continued)
35. Remain in previous position. Keep left palm on right elbow. Retract right hand towards the body from the elbow down. (Right hand comes in and under the left forearm) The left hand lets go of the right elbow and forms an extended X with palms and elbows facing towards the ground.
  36. Bring the extended hands simultaneously back over the head keeping the forearms crossed until they pass over the head. Circle outward to the front of the body with the palms up until the edge of the hands meet chest level.
  37. Turn both palms down (left hand on top of right ) and push slowly downward using Nogare breath until both arms are completely extended.
  38. Execute a double low block.
  39. Bring right foot to left foot.

## PRINCIPALS IN KARATE

Mizu no ko koro- (mind like water) Mizu nokoko ro refers to the mental attitude taken when facing an opponent. If the mind is preoccupied it will not respond. The mind must be calm like the surface of still water. Here the mind reflects accurately the image of all things within sight. The opponents movement both pysical and physical will be immediate and accurate and your response will be both defensive and offensive, adequate and appropriate.

Tsuki no ko koro- (mind like moon) Tsuki no ko koro like in mizu no ko koro refers to the mental attitude taken when facing an opponent. The overall attitude in both can be described as "relaxed readiness". The moon shines equally on all things in sight. The mind must also be constantly aware of the totality of the opponents movement. The consciousness in this state of mind will be immediately aware of any of the opponent's weakness.

Mushin- Mushin (no mind) Mushin is the ability to clear the mind of unnecessary thoughts. It also means a non-reliance upon external impressions which is of value to most fighting situations. To go even further in mushin is to conquer all actions of fear and even death.

Kiai- The kiai designates the yell uttered by a martial artist when blocking, striking or kicking. It will speed up the flow of adrenaline into the blood system and give the user maximum blocking, striking, and kicking force. Here the combination of the process of tension and relaxation will actualize the innate power of a technique.

Kime- The word kime is used to designate focus or control (to stop short of contact) of technique. It also designates the immediate tensing action of the entire body when executing an action. The more muscle and body power used the more effective the technique. Kime must be balanced with technique and speed to insure even development.

Buji- The term buji is often used when one can hear, see, feel, and anticipate an attack intentions before execution. It also refers to the graceful flowing actions and ultimate results in smoothness and appliability of techniques.

Ryochi- Ryochi is the intuitive intelligence within ourselves. (ryochi is not to be confused with instinct) By using ryochi we are able to assess all things quickly, better, truly through the subconscious mind. The development of ryochi is the function of San-C Kata.

Hen-o- Hen-o means that the mind does not have to think what to do. Self confidence the minds directed reflexes will tell the user exactly what to do and how to respond.

Zen- Zen is acquired through wisdom, experience and by one who is at peace with himself the world. Zen is not only an experience but a second sight which comes when one understands himself. By understanding yourself calmly we can see the action of others very Zen is also initative, meaning anticipation of movement.

Shin nyo- To be aware of what is around us at all times and that what we are about to important in our development. Shinnyo (mindfulness) controls our external environment refers to one being passive and alert.

Moku so- Martial art classes should always begin and end with meditation. Moku so is a of meditation that will give one a direct look into our minds in order to see our true selves. By seeing ourselves as we really are we are able to see others.

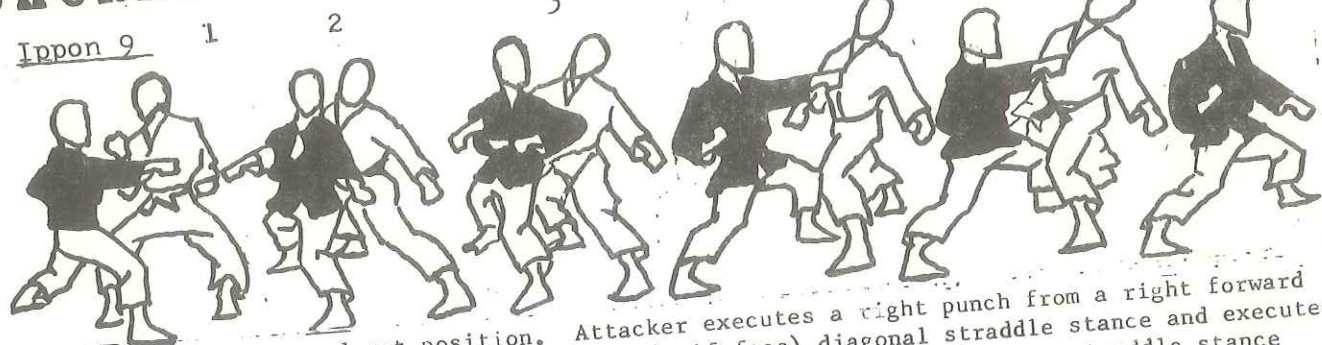
(Note) In its final analysis karate is an art that can best be defined as making you as you are, and what you feel you are, into a product whose end is "mastery" of evolving living and harmony.





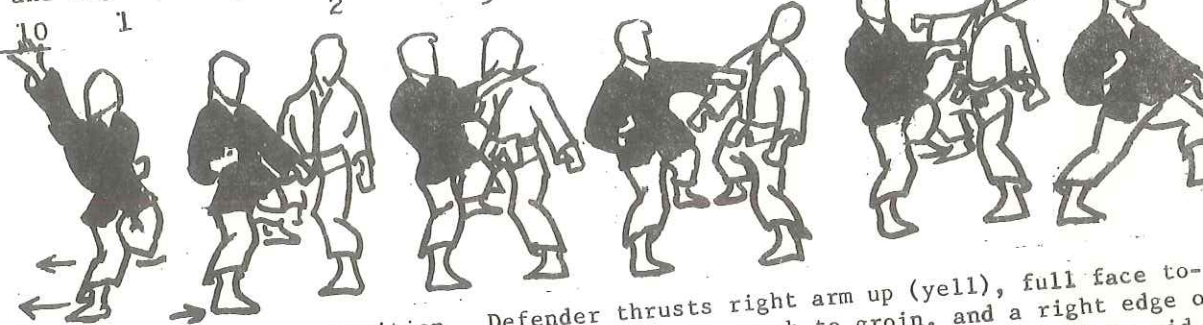
# SHOREI-RYU IPPON KUMITE KATA'S

## Ippon 9



9. Both assume spread-out position. Attacker executes a right punch from a right forward stance. Defender steps to a right forward (half-face) diagonal straddle stance and executes a downward edge of fist block. Pivot body 180° (counter clockwise) to a straddle stance (back towards attacker) and execute a left hammer punch to groin. Execute a right elbow punch to the stomach. Pivot 180° (clockwise) to left forward straddle stance and execute a left and right punch to midsection. Left low block.

## Ippon 10



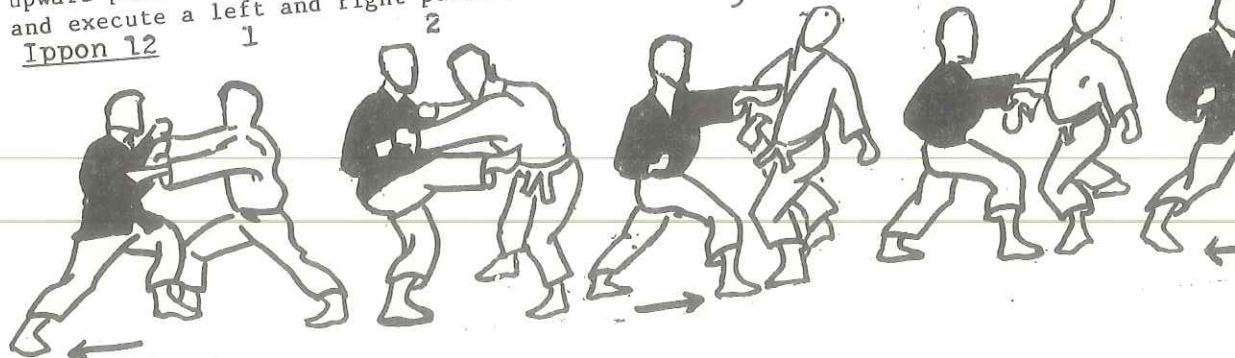
10. Both assume spread-out position. Defender thrusts right arm up (yell), full face towards attacker in straddle position and executes a left punch to groin, and a right edge of hand strike to neck. Remain in previous position. Execute a left and right punch to midsection. Step back with right foot into a left forward stance. Left low block.

## Ippon 11



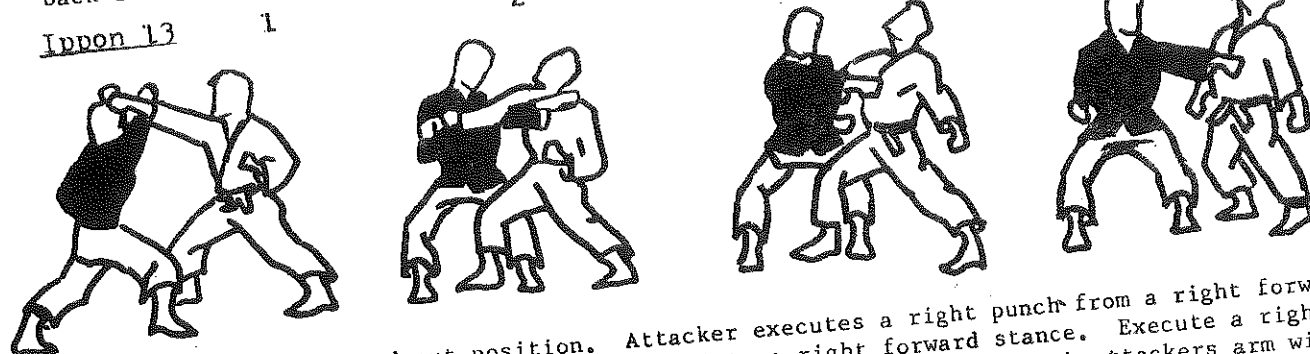
11. Both assume spread-out position. Attacker executes a right punch from a right forward stance. Defender steps back with right foot into a left forward stance and executes a high block. Execute a right back-hand strike to the side of neck. With the left execute upward punch to face, and a left foot side kick to groin. Drop into a left forward stance and execute a left and right punch to the midsection. Left low block.

## Ippon 12



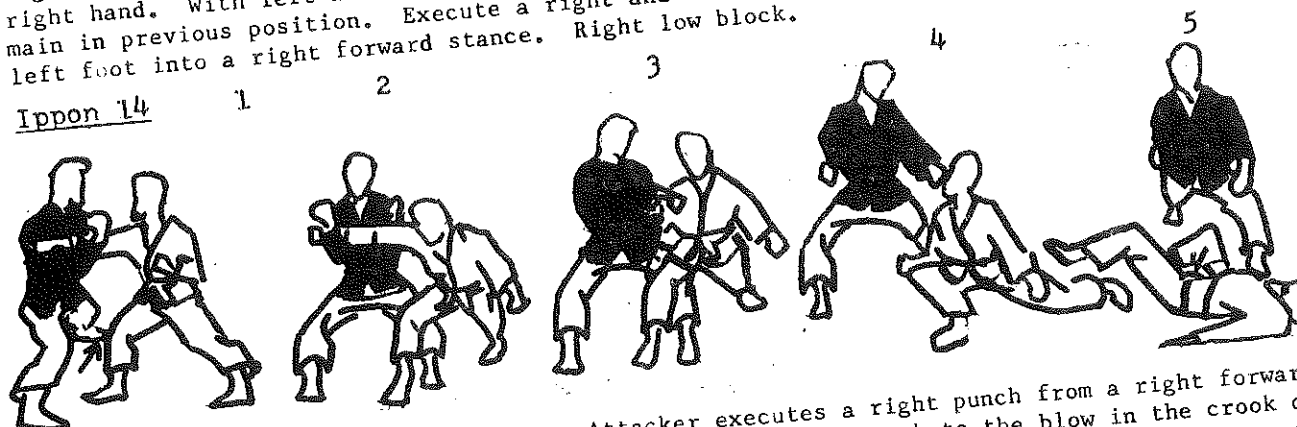
12. Both assume spread-out position. Attacker rushes in with both hands for a neck choke. Defender steps back with the right foot into a left forward stance. Execute hammer fist strikes to attackers wrists. Grab wrists and execute a fully extended right kick to groin. Drop into a right forward stance and execute a left and right punch to the midsection. Step back into a left forward stance. Left low block.

### Ippon 13



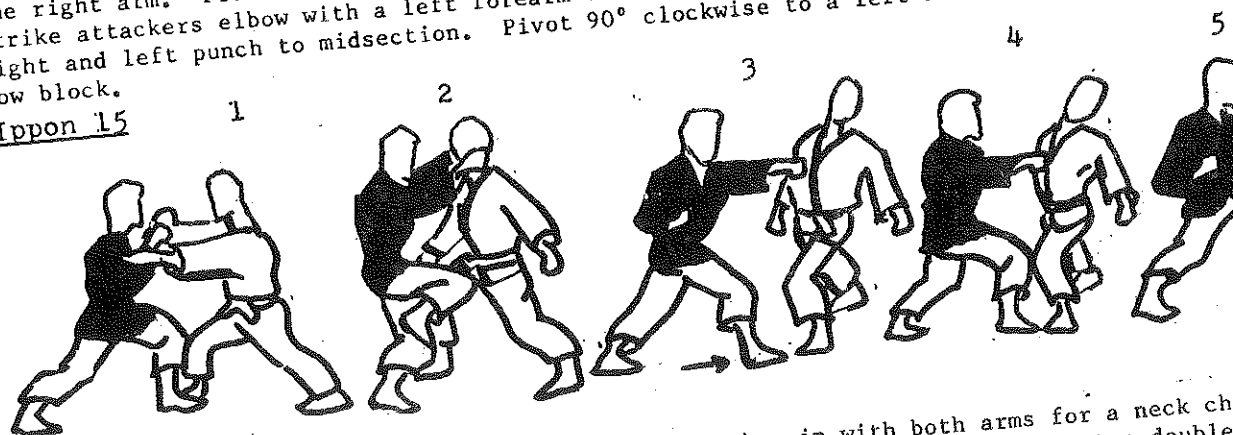
13. Both assume spread-out position. Attacker executes a right punch from a right forward stance. Defender steps back with left foot into a right forward stance. Execute a right high block. Step into a left forward diagonal straddle stance and grab attackers arm with right hand. With left hand execute edge of hand strike (under attackers arm) to neck. Remain in previous position. Execute a right and left punch to midsection. Step back with left foot into a right forward stance. Right low block.

### Ippon 14



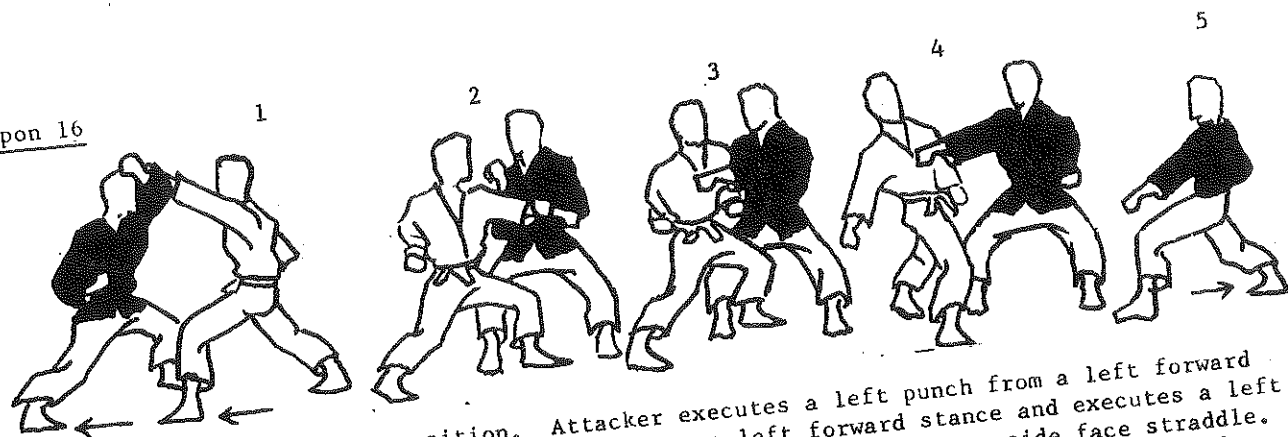
14. Both assume spread-out position. Attacker executes a right punch from a right forward stance. Defender steps left into wide straddle stance and pockets the blow in the crook of the right arm. Pivot body 90° (clockwise) on the right foot into a side straddle stance and strike attackers elbow with a left forearm strike. Remain in previous position. Execute right and left punch to midsection. Pivot 90° clockwise to a left forward stance. Left low block.

### Ippon 15



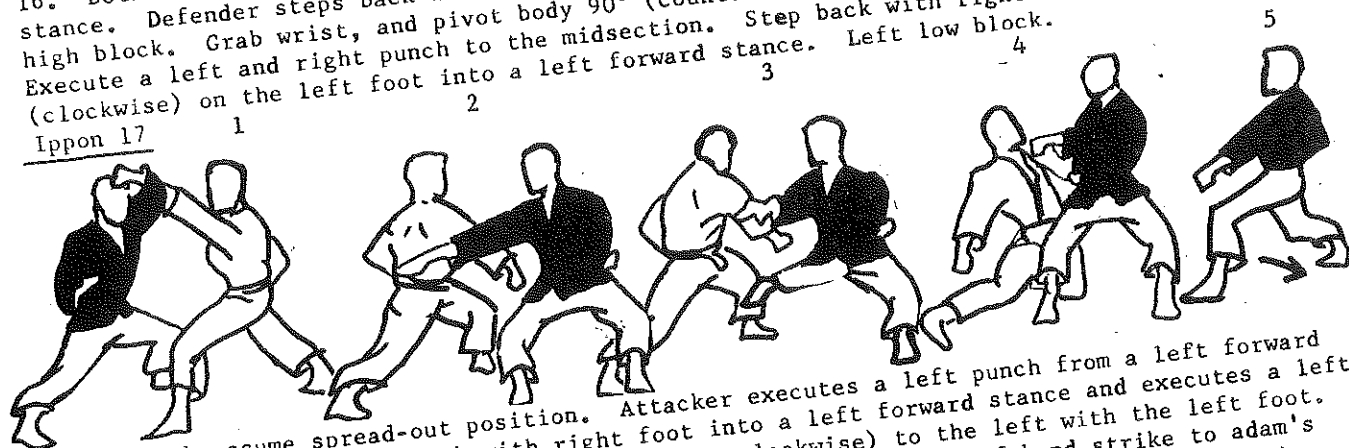
15. Both assume spread-out position. Attacker rushes in with both arms for a neck choke. Defender steps back with the right foot into a left forward stance and executes double hammer fist strikes to attackers wrists. With the back edge of fists, strike attackers elbow as the right knee is driven to the groin. Place foot into a right forward stance and execute a left and right punch to the midsection. Step back with right foot into a left forward stance. Left low block.

Ippon 16



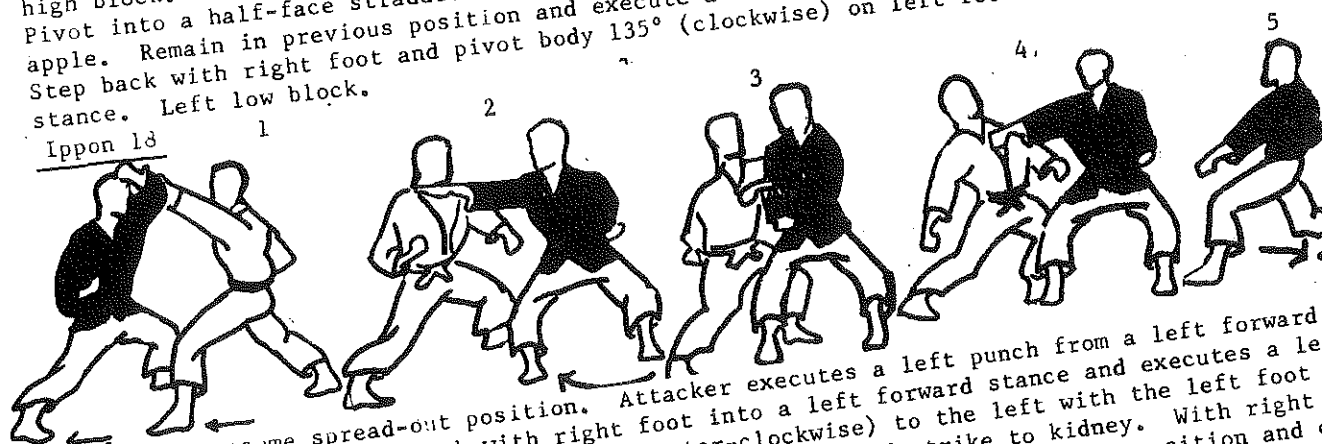
16. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Grab wrist, and pivot body 90° (counter-clockwise) into a side face straddle. Execute a left and right punch to the midsection. Step back with right foot, pivot 90° (clockwise) on the left foot into a left forward stance. Left low block.

Ippon 17



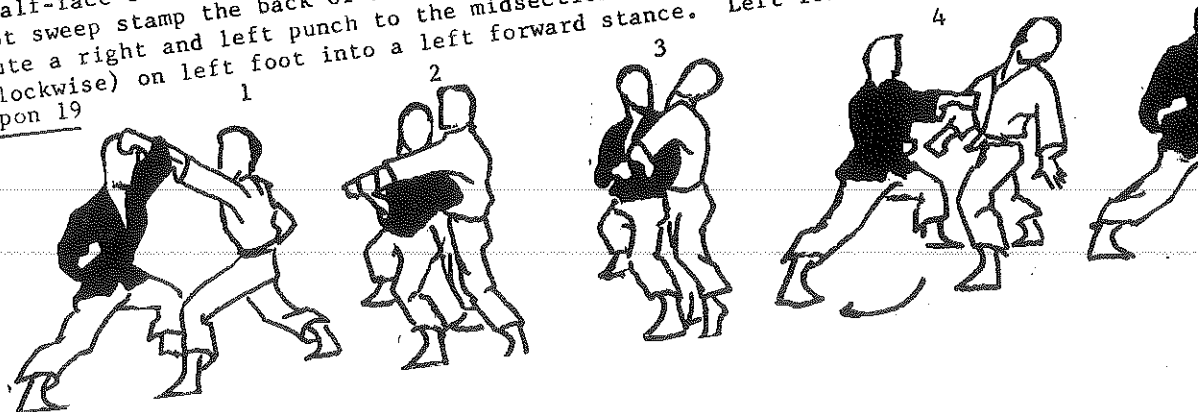
17. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Grab wrist and step 135° (counter-clockwise) to the left with the left foot. Pivot into a half-face straddle stance and execute a right edge of hand strike to adam's apple. Remain in previous position and execute a left and right punch to the midsection. Step back with right foot and pivot body 135° (clockwise) on left foot into a left forward stance. Left low block.

Ippon 18



18. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Grab wrist and step 135° (counter-clockwise) to the left with the left foot. Pivot into a half-face straddle stance. Execute a right edge of hand strike to kidney. With right foot sweep the back of attackers knee. Place foot into the previous position and execute a right and left punch to the midsection. Step back with right foot, pivot body 135° (clockwise) on left foot into a left forward stance. Left low block.

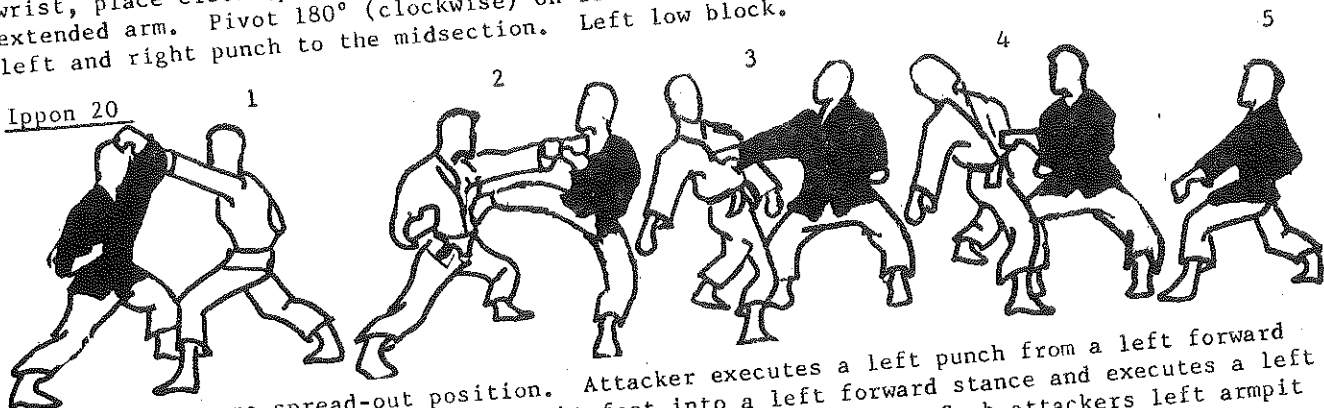
Ippon 19





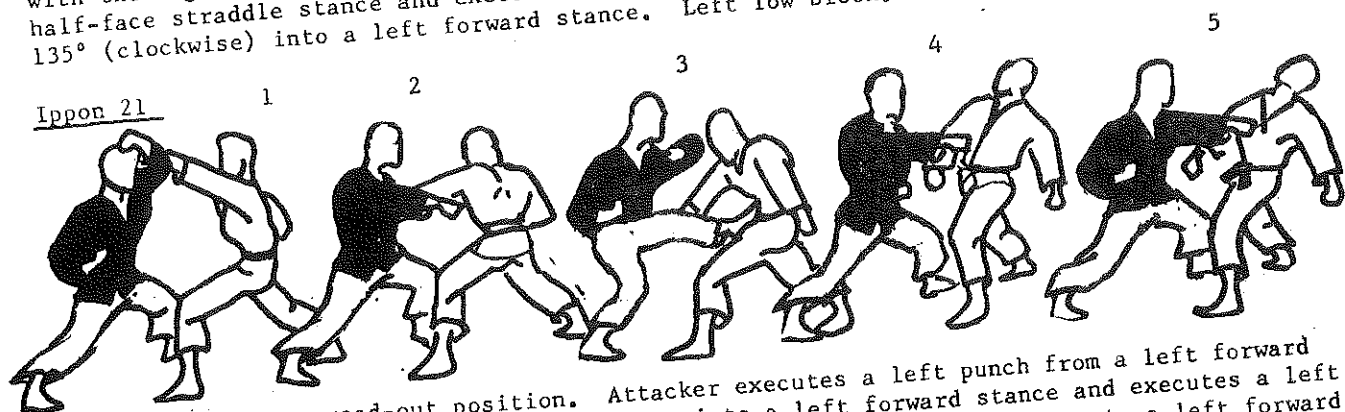
19. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Grab attackers wrist, step forward with the right foot and pivot 180° (counter clockwise) on the right foot into a straddle stance (back toward attacker). Execute a right elbow punch to solar plexus. Remain in previous position. While still holding attackers wrist, place elbow (palm up) on right shoulder and with both hands apply pressure to the extended arm. Pivot 180° (clockwise) on left foot into a left forward stance. Execute a left and right punch to the midsection. Left low block.

Ippon 20



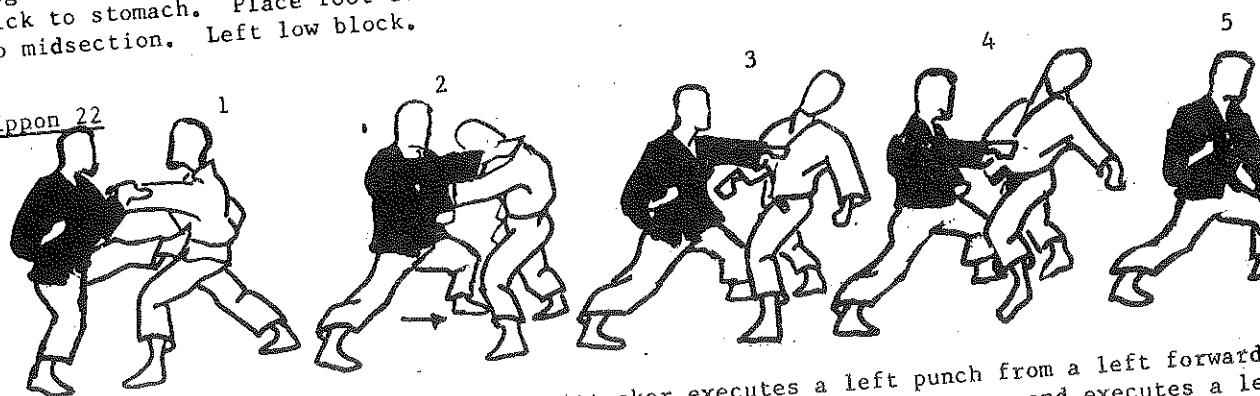
20. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Step 135° (counter-clockwise) with the left foot. Grab attackers left armpit with the right hand and execute a right round-house kick to kidney. Place foot down into half-face straddle stance and execute a right and left punch to the midsection. Pivot body 135° (clockwise) into a left forward stance. Left low block.

Ippon 21



21. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Grab left wrist and execute a right punch to rib cage. Execute a left forward kick to stomach. Place foot down into previous position and execute a right and left punch to midsection. Left low block.

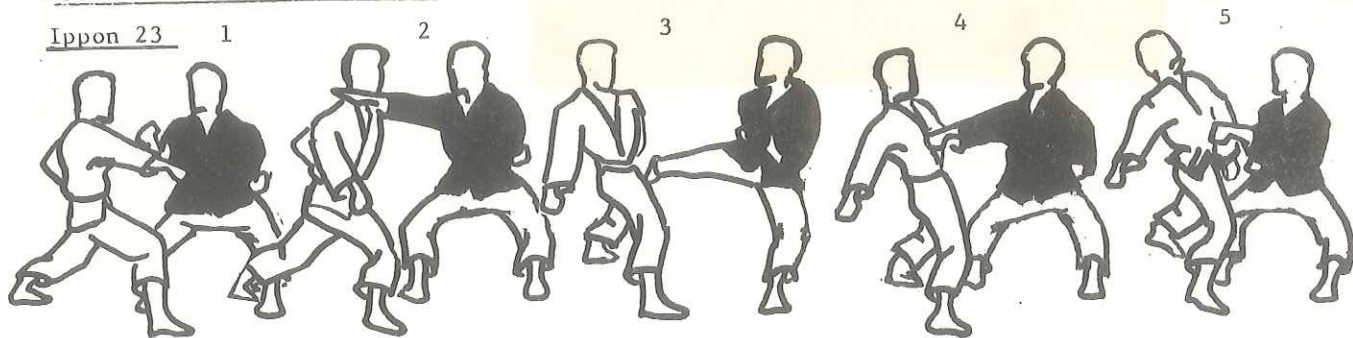
Ippon 22



22. Both assume spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into a left forward stance and executes a left high block. Grab left wrist and execute a left forward kick to attackers side. Place foot down into a left forward stance, forcing wrist downward and execute a right edge of hand strike to neck. Remain in previous position and execute a right and left punch to the midsection. Left low block.

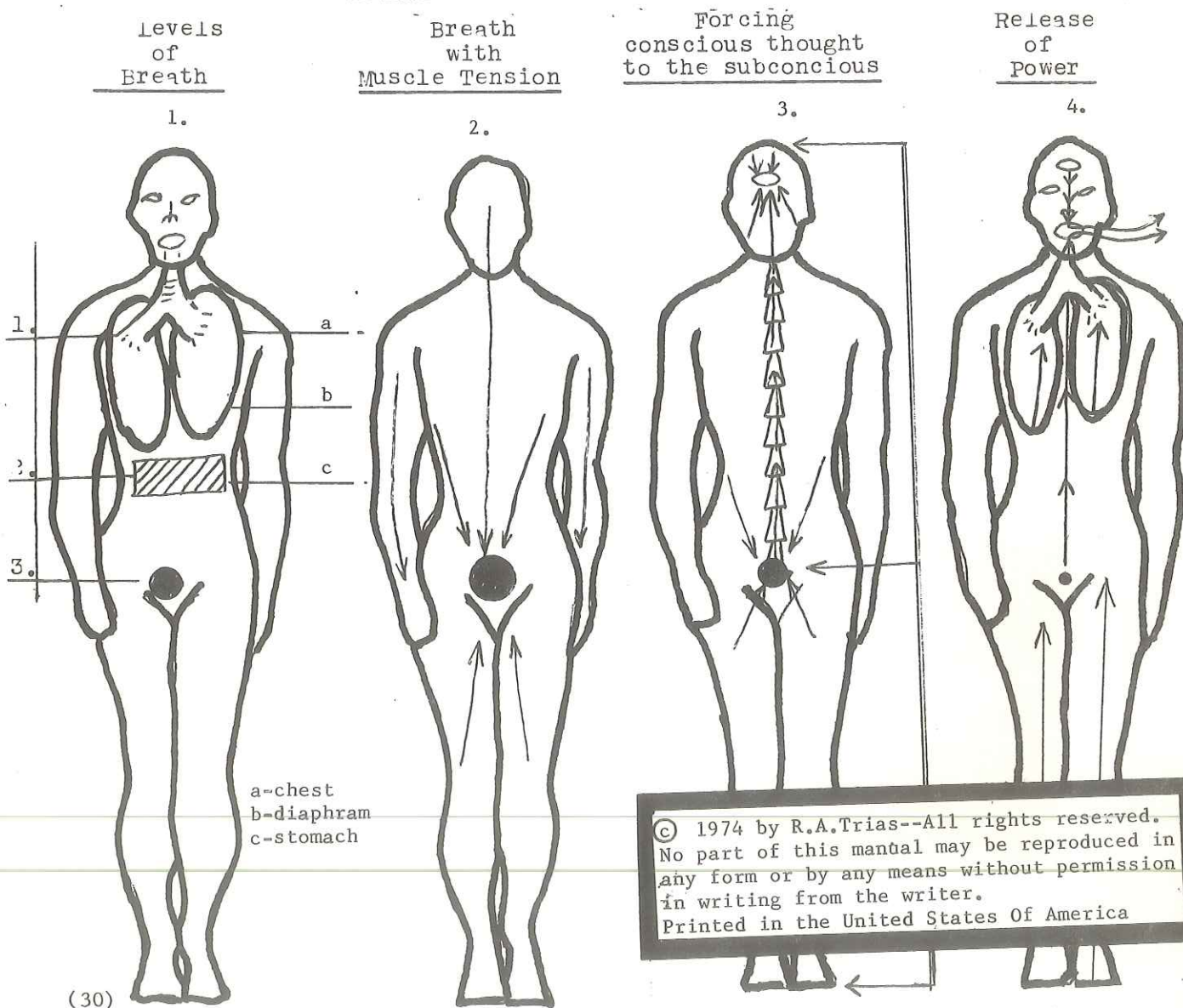
(Ippon kumite kata continued)

Ippon 23



23. Both assume spread-out position. Attacker executes a right punch from a right forward stance. Defender pivots body 90° (counter-clockwise) on left foot into a half-face right forward diagonal straddle stance and executes a right downward edge of fist block. Execute a right edge of hand strike to adams apple and a right side kick to groin. Place foot down into previous position and execute a right and left punch to midsection. Pivot body 90° (clockwise) on left foot into left forward stance. Left low block.

## BREATH CHART



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Trias, Robert A.]

# Okinawa Karate



## TRIAS INTERNATIONAL

### SHURI-RYU

2ND. TO 3RD GRADE BLACK BELT MANUAL



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## PREFACE

After reaching the Black Belt grade, Karate students should have learned how to express and evaluate themselves within the framework of Karate principles and ethics. Their accomplishments call for effort, patience, knowledge, perseverance, determination and belief in themselves. By this time the student has become more deeply involved and the art has provided a deeper and more meaningful exposure than has been much misrepresented by spectacularism and general public ignorance. Karate is no longer merely physical as is commonly assumed; rather it is multi-faceted and should be considered variously as:

1. exercise
2. therapy
3. recreation
4. esthetics
5. self defense
6. philosophy
7. history
8. psychology
9. metaphysics

The student should have by now accomplished the goal of presenting Karate-do in a form and by a method which makes it of practical value to themselves with respect to other areas of their lives. The constituents of karate are interdependent, each aspect is linked to the other so that the student must improve. The following are some of the benefits of proper karate study and practice:

1. self awareness
2. healthier self image
3. sense of accomplishment
4. increased self respect
5. increased perseverance
6. increased determination
7. increased endurance
8. increased patience
9. increased confidence
10. increased sensitivity
11. improved concentration
12. improved physical condition
13. improved memory
14. improved self expression
15. improved ability to
16. improved ability to
17. improved ability to
18. greater self discipline

If by now the student cannot relate to the above I suggest seeking an instructor or school that will provide the student with a broader spectrum of areas in which he can benefit.

It is important that the Shuri-ryu student be stimulated and challenged on the physical, intellectual and metaphysical levels. Respect should be gained fully as they apply themselves to the task of successfully meeting these challenges. Shuri-ryu karate, these manuals, "Methods of Shuri-ryu" will provide the student with stimulation, challenge, means and Method by which they may realize self improvement and self development. Upon whatever level the student places his values, they will be challenged to demonstrate their understanding and competence. Shuri-ryu stresses a synthesis of Eastern and Western attitudes towards life, and through its practice and philosophy great inner peace and freedom will be reached.

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Robert A. Trias

\* Whenever a masculine pronoun is used, it should be considered generic and apply to both sexes.

THE METHODS OF SHURI-RYU IS THE FIRST COMPLETE BOOK IN THE HISTORY OF KARATE TO INCLUDE AN ENTIRE SYSTEM. THE MANUAL INCLUDES ALL OF THE SYSTEM'S KATAS (ILLUSTRATIONS, DIAGRAMS, EXPLANATIONS, AND A STEP BY STEP INTERPRETATION (AGANENTS) FOR EACH KATA MOVEMENT DEFINED WITHIN THE SHURI-RYU SYSTEM.



# 都用小天皇

1.

## Utilize The Heavenly Light

When practicing energy is drawn and transmitted through the hands. To aid the flow of energy the following must be observed: Wash and soak hands in lukewarm water. Extract them slowly and dry by shaking gently in the air. During the shaking one must visualize the energies flowing forth from the fingertips into the air. After this training hard techniques may be started. Start by thrusting the fist into a bucket of green and black peas corkscrewing the hand. After some training has elapsed the hands will grow powerful but look the same as ordinary hands. This method allows enormous ki to flow forth. "Hands will grow as hard as iron."

# 氣自丹田肚

2. Ki Must Emanate From The Heavenly Field

During practice the attention must be directed towards the abdominal area and the image should be that of a sinking feeling. Tension and relaxation constantly reverse roles here and great stability is ensured. To emanate means to come forth. If ki is developed it will flow out.

# 全力注掌心

3. Power Must Penetrate To The Palm.

There are two ways of utilizing the energy one: (1) inner way, (2) outer way. Of the two the former is the more lasting in quality.

# 相掌始用力

4. Force Is Applied Only When Hands Make Contact

When one is disturbed the mind is not settling the energies and causes needless outpours. One should not reach out for the opponent but relax and allow him to move. When the movement is used it should be soft, accurate and with perfection.

# 科宜朝上代

5. When Pressing Do So Inwardly

If you wish to raise your opponent the key point is between his heart and navel. Push him surely and confidently with your lower extremities and then recoil, a whip.

# 吐氣漠関顔

6. When Using Power Cultivate Kokyu With Kiai

The kiai is Hung sounding for energy and Hah for power.

## HISTORICAL TEXTS RELATED TO KARATE DO

### China

1. I Ching Ching
2. Eki Kin Kyo
3. Ling Ying Ming Chang
4. Sui Shu

### India

1. Rasaratha Akara Muccaya
2. Amrta Hryda And Ayur Veda
3. Va Jarad Huaya Muccaya
4. Astangia Sang Raha

### Okinawan

1. Ura Soeki
2. Ekan Jiki
3. Nansan Nagant
4. Kobayashi Ig

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## 壓迫蓄馬燦

7. Close In To Opponent and Thwart Him By Nearness  
Keeping close means when he moves forward you move forward. When he retreats you follow, constant and flowing and always in a relaxed posture visualizing the Ki flow.

## 三穿沾發吐

8. The Three Words Of Power  
Chin (testing cut) An (to push) To (to exert)  
Chin means feeling the opponent with the mind via the extremities of the body.  
An and To means to not delay when force is essential for maximum effectiveness.  
The Ki, emanating heavenly field passes over five points at which it can be aided or arrested. The five are: (1) shoulder, (2) elbow, (3) wrist joints, (4) palm, (5) fingertips. Massaging will aid in this flow. Visualizing the "Hung" kiai stores the energy. Visualizing the "Hah" kiai express it out of the body.

### BASIC PRINCIPLES OF TEACHING

1. All classes should be formal.
2. Address the students in class as Mr., Miss, or Mrs.
3. Explain thoroughly when talking.
4. Sit or stand student at attention or in a standing karate stance while explaining procedure or technique.
5. Instruct student to raise hand when asking questions.
6. When showing a technique perform technique to student from: (a) front view, (b) side view, (c) back view. (Do not explain or talk while demonstrating a technique.)
7. Insist that the teacher is addressed in class as "Sensei".
8. Perform technique slow motion (front, side and back view.)
9. Perform technique full speed (front, side and back view.)
10. Explain and demonstrate technique with the assistant.
11. Assign the poor student to your assistant to train privately elsewhere so as not to slow down regular class.
12. Compliment each student at least once for doing at least one thing right in every class.
13. Never touch a woman student (always use a pointer).

### DUTIES OF THE ASSISTANT INSTRUCTOR

1. To assist the instructor.
2. Explain only by using the touching method.
3. Do not talk anytime unless given permission by the instructor.

### INSTRUCTOR'S VOICE MODULATION

1. Must be loud, clear and exact.
2. Talk loud in class so that all students can hear.
3. Look at each student directly in the eye while talking or explaining procedure or technique.
4. Have a high point in your talk by a loud emphasis on a selected word or point.
5. Have a low point in your talk by a soft emphasis on a selected word or point.
6. Add at least one humorous remark to talk or presentation.
7. Do not use excessive hand gestures.
8. Do not laugh or break up with your own humorous remarks.
9. Know your subject. Do not ever say "I think".



# KOGEKI HOHO

# "METHODS OF SHURI-RYU"



## KOGEKI HOHO (Attacking methods)

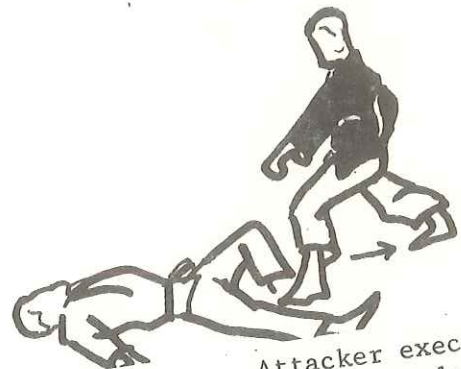
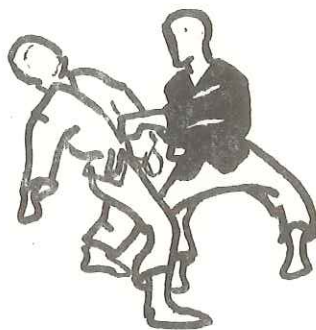
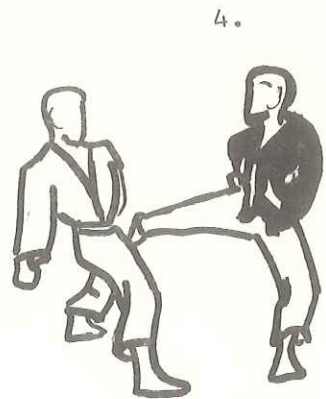
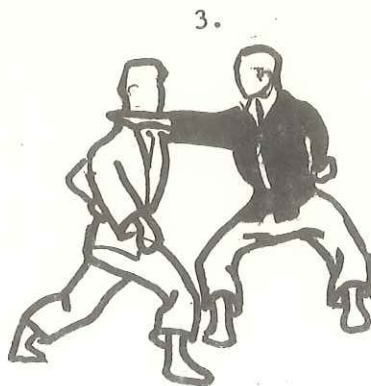
To be able to attack and retreat is the most important element in sparring. When sparring, maintain a comfortable and well balanced forward or side stance that will permit free and easy movement in any direction at all times. Do not allow the feet to get to close together or to far apart. When stepping, do not raise the feet off the floor. Feet should glide forward, sideways or backwards (like a cat) with an easy flowing movement.

The Kogeki Hoho are used for effective stepping when advancing, (the black dot in Kogeki Hoho #2 and #4 indicate the critical zone if the drawings were to be considered the opponent.) and will place the attacker in a position for the execution and completion of the techniques. Once having made a commitment to advance or retreat along with technique must be carried through. DO NOT BREAK Rhythm until the attack or retreat movement is completed. Illustrated above are the seven attack and retreat methods in the Shuri-ryu system.

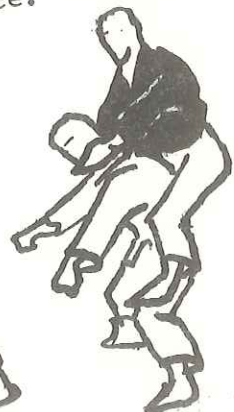
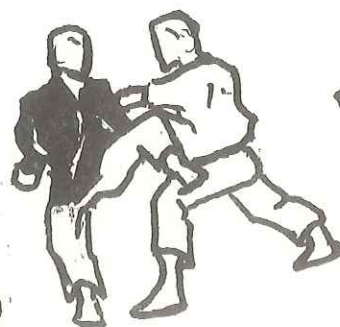
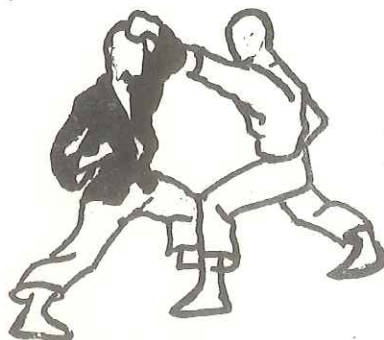
1. Move forward with the rear foot (as in walking) when attacking. Move back with the front foot when retreating.
2. Same as above only exception is that the moving is done in a circle like movement from a side stance.
3. Step forward with the rear foot as the front foot moves forward when advancing. Step backwards with the front foot as the rear foot moves backwards when retreating. Both of these procedures can at times be used by moving the front foot forward as rear foot follows and vice versa. (Step and Slide)
4. Spring forward about a foot with both feet together when advancing. Spring back about a foot with both feet together when retreating.
5. Step forward with the rear foot as it replaces the exact position of the front foot when advancing. (Make sure that the rear foot makes contact with front foot when replaced.) Step backwards with the front foot as it replaces the exact position of rear foot when retreating.
6. Cross over with the rear foot deep and in front of the front foot when advancing. Cross over with the front foot deep and in front of the rear foot when retreating.
7. Cross over with the rear foot deep and behind the front foot when advancing. Cross over with the front foot deep and behind the rear foot when retreating.



# IPPON KUMITE KATA'S "METHODS OF SHURI-RYU"

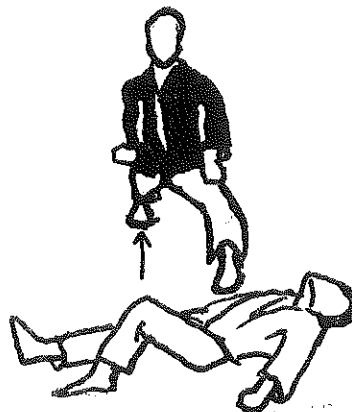
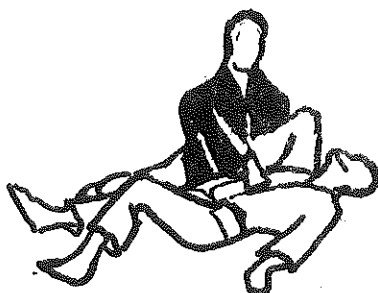
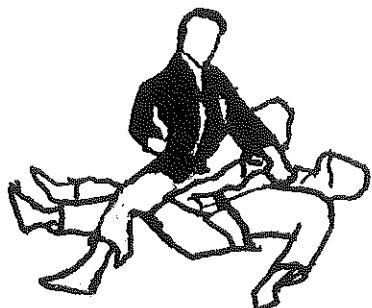
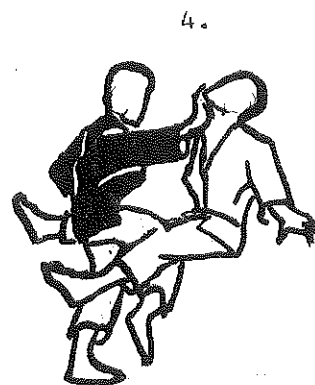
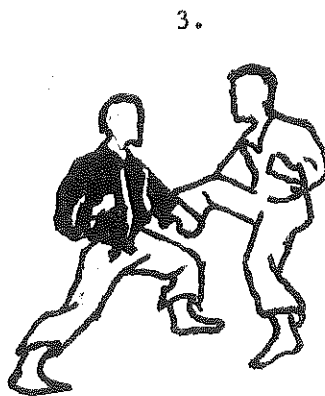
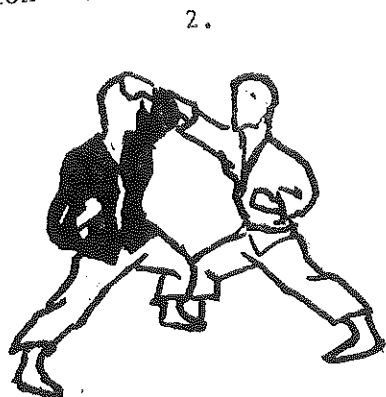


23. Attacker and defender assume starting spread-out position. Attacker executes a right punch from a right forward stance. Defender pivots body 90° counter-clockwise on the left foot into a half face right forward diagonal straddle stance and executes a right downward edge of fist block. Execute a right side kick to the groin. Place foot down into the previous position and execute a right and left punch to the midsection. Pivot body 90° clockwise on the left foot into left forward stance. Execute a left low block.

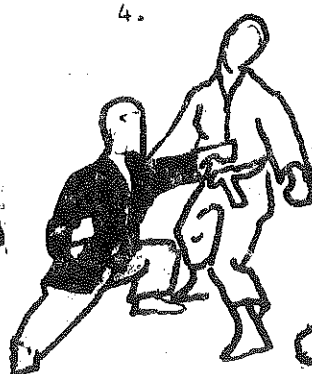
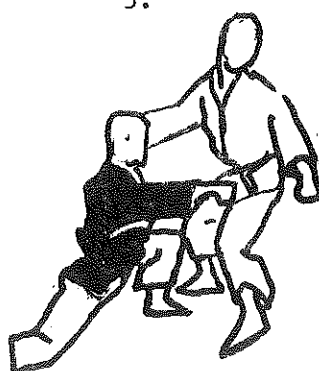
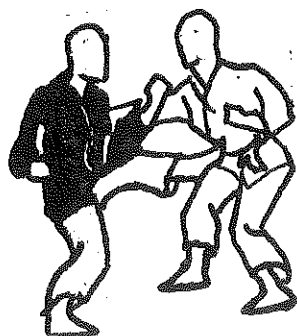
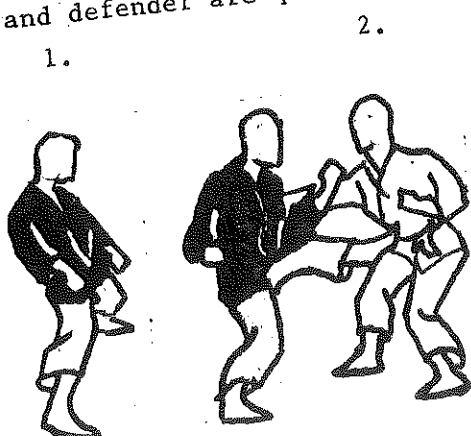


24. Attacker and defender assume starting spread-out position. Attacker executes a left punch from a left forward stance. Defender steps back with right foot into forward stance and executes a left high rising block. Grab attacker's left arm and place left foot on attacker's left thigh. Climb on attacker's back (left foot on er's left thigh and right foot on right thigh) and execute a right edge of hand to back of neck.

(Continuation of) IPPON KUMITE KATAS



25. Attacker and defender assume starting spread-out position. Attacker executes a right punch from a right forward stance. Defender steps back with right foot into a left forward stance and executes a left high rising block. Attacker executes a right forward kick. Remain in previous position and execute a left low block and foot grab. Simultaneously sweep rear of the left leg with a right foot sweep and execute a right heel of hand strike to the attacker's chin. Place right foot into a left low forward stance. As attacker drops execute a left and right punch to midsection. Execute a left low block. (This technique is very dangerous and should not be practiced unless attacker and defender are qualified and proficient in the art of falling (Ukemi).)

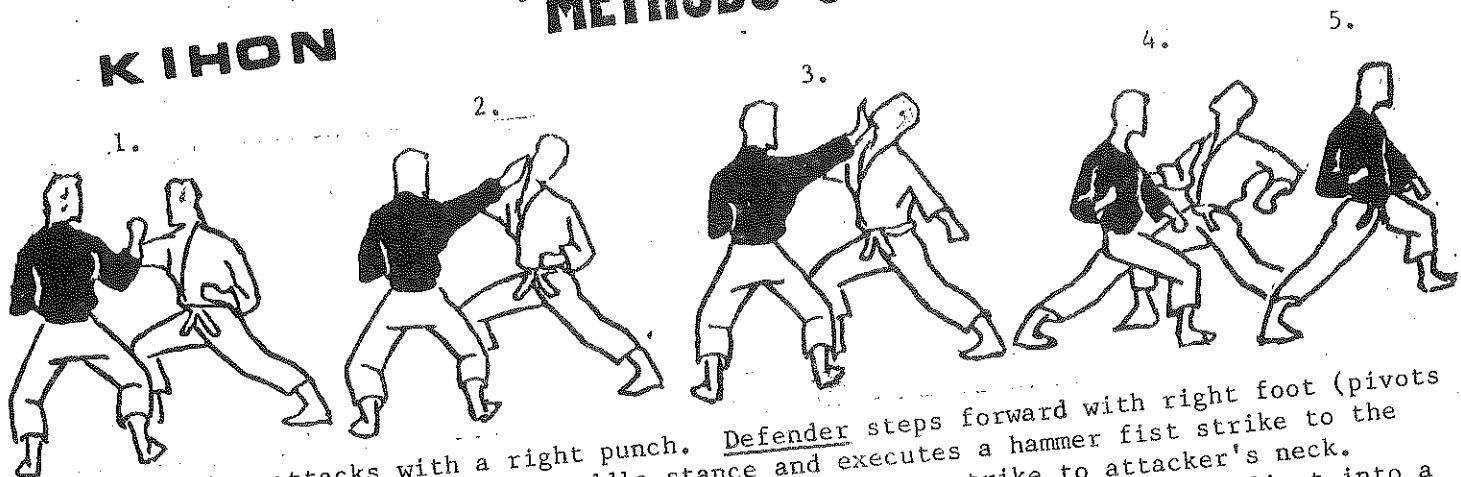


26. Attacker and defender assume starting spread-out position. Defender executes a forward kick and immediately drops into a kneeling left forward stance and strikes attacker with a right and left punch to groin. As attacker begins to drop execute left and right punch to the midsection or head. Execute a left low block.

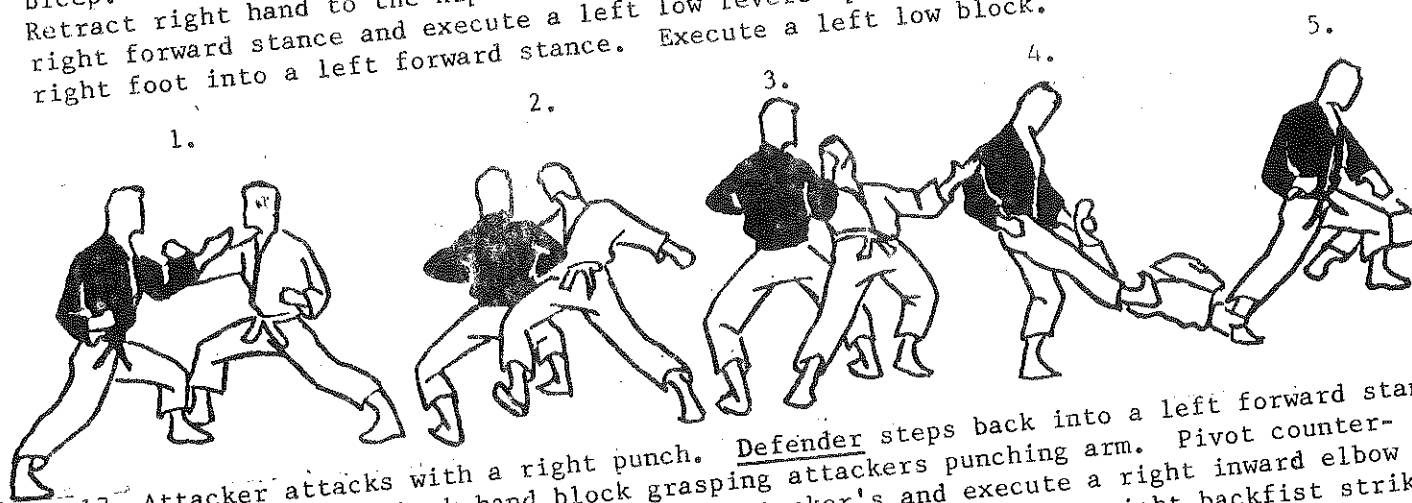
Shuri-ryu (shuri-de or shuri-te) is the old "ancient Karate" of Okinawa. Many schools modified the art and are teaching under different names, i.e., Seito, Shorei, Shindho jinen, Shorin, Kosho, Shonen (shonin), Motobu Ha or ryu, etc. The most notable Okinawan Master of Shuri-ryu was SEKON MATSUMURA (1785). CHOKI MOTOBU, Master of Shorei-ryu (shuri-ryu) is recognized in our system as the father of Karate.

# KIHON

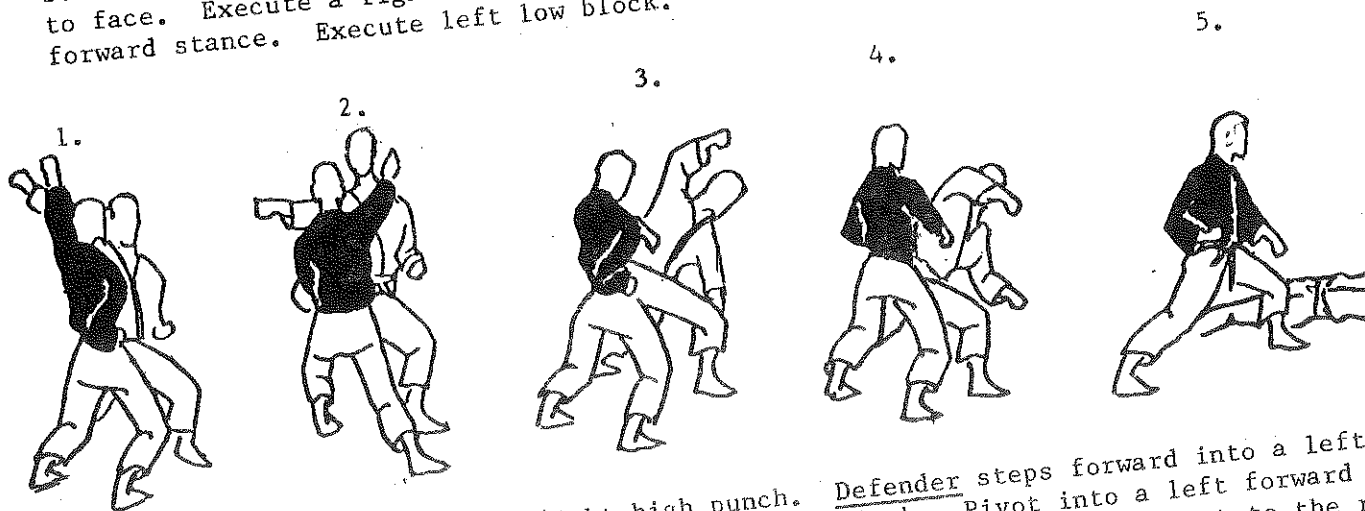
## "METHODS OF SHURI-RYU"



16. Attacker attacks with a right punch. Defender steps forward with right foot (pivots 90° counterclockwise) into a straddle stance and executes a hammer fist strike to the bicep. At the same time, strike with a right hand edge strike to attacker's neck. Retract right hand to the hip and thrust to face with a palm heel thrust. Pivot into a right forward stance and execute a left low reverse punch to groin. Step back with the right foot into a left forward stance. Execute a left low block.

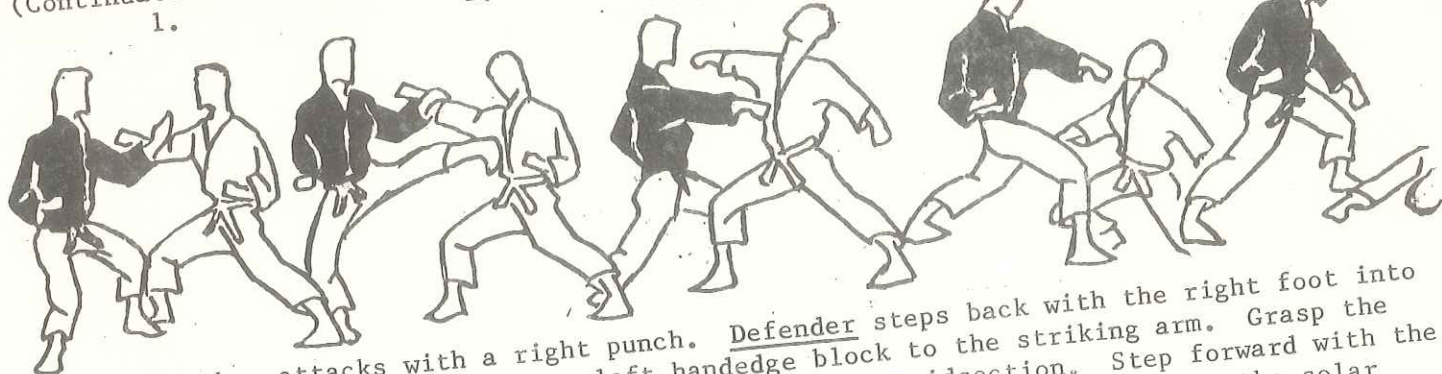


17. Attacker attacks with a right punch. Defender steps back into a left forward stance and executes a left back hand block grasping attackers punching arm. Pivot counter-clockwise 90° place the right leg behind attacker's and execute a right inward elbow strike. Continue the hold on attacker's right arm and execute a right backfist strike to face. Execute a right thrust to ribs. Step back with the right foot into a left forward stance. Execute left low block.

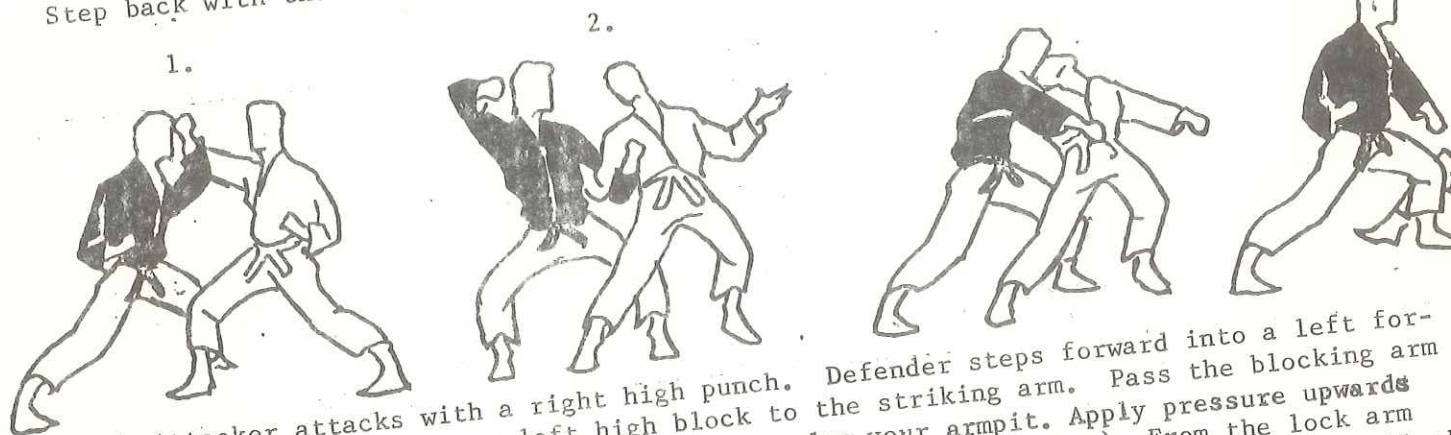


18. Attacker attacks with a right high punch. Defender steps forward into a left diagonal stance and executes a left arm rising block. Pivot into a left forward stance and execute a right inner ridgehand strike to attacker's throat. Pivot to the right and execute a left and right hand straight thrust to ribs. Step back with the right foot into a left forward stance. Execute a left low block.

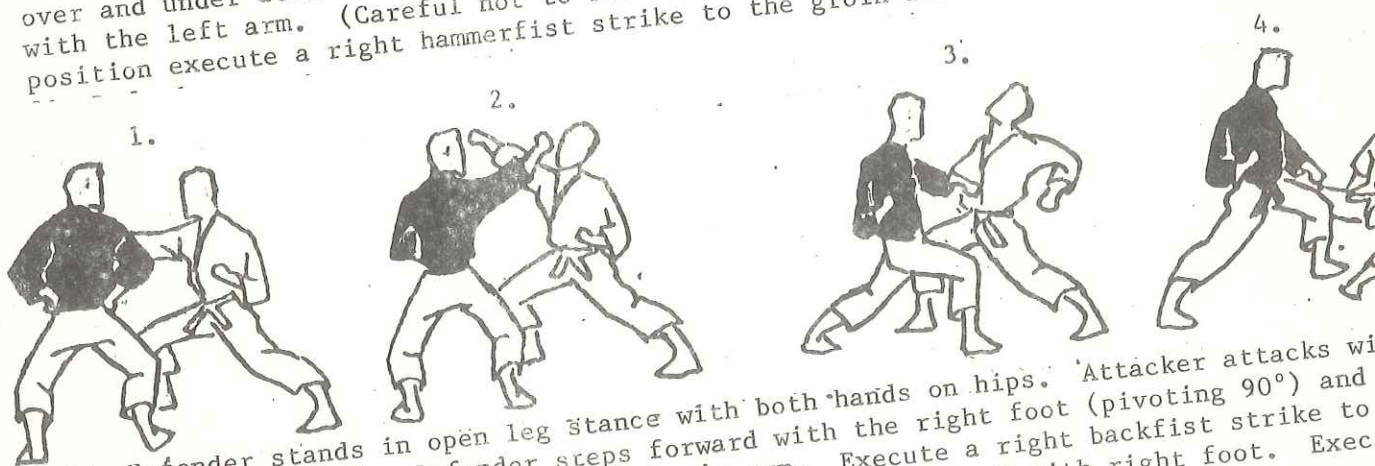




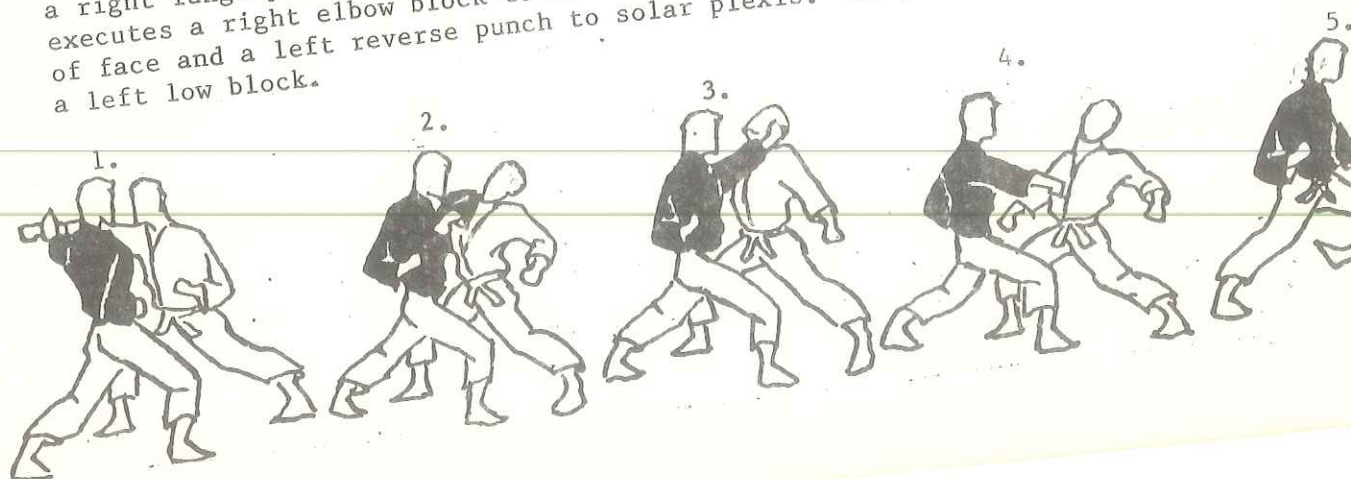
19. Attacker attacks with a right punch. Defender steps back with the right foot into a left backstance and executes a left handed block to the striking arm. Grasp the attacker's arm and execute a left thrust kick to the midsection. Step forward with the left foot into a left forward stance and execute a right reverse punch to the solar plexus. Step forward with the right foot and execute a left low reverse punch to face. Step back with the right foot into a left forward stance. Execute a left low block.



20. Attacker attacks with a right high punch. Defender steps forward into a left forward stance and executes a left high block to the striking arm. Pass the blocking arm over and under attacker's arm and lock arm under your armpit. Apply pressure upwards with the left arm. (Careful not to break the elbow or shoulder.) From the lock arm position execute a right hammerfist strike to the groin area. Execute a left low block.

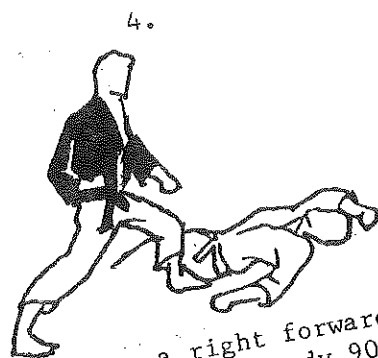
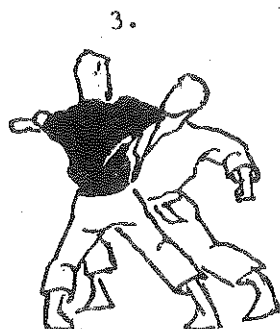
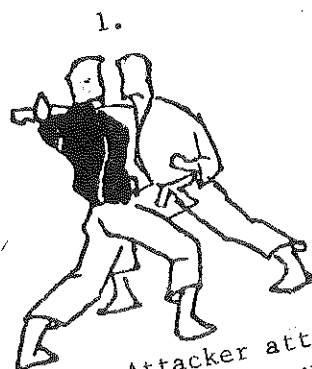


21. Defender stands in open leg stance with both hands on hips. Attacker attacks with a right lunge punch. Defender steps forward with the right foot (pivoting 90°) and executes a right elbow block to attacker's arm. Execute a right backfist strike to of face and a left reverse punch to solar plexus. Step back with right foot. Execute a left low block.

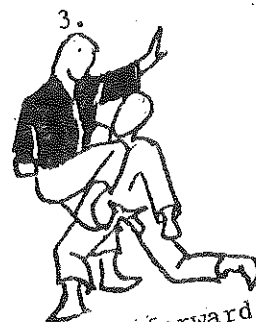
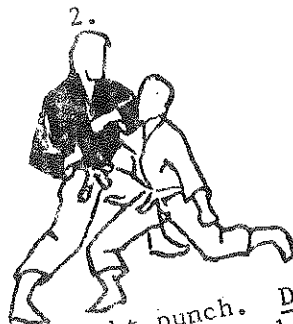
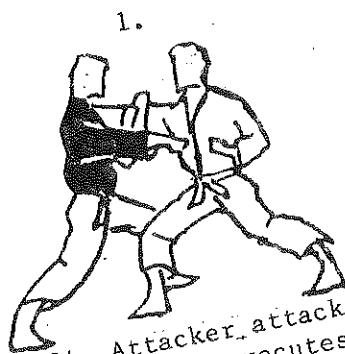


(Continuation of) KIHONS

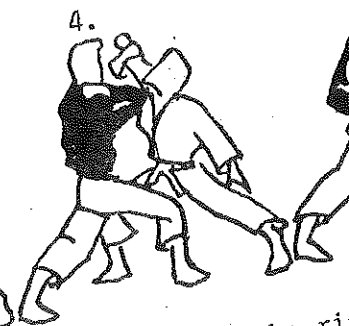
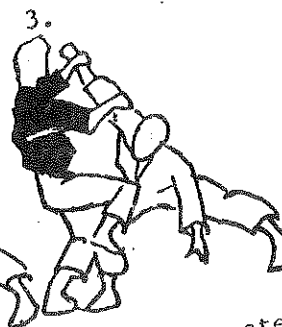
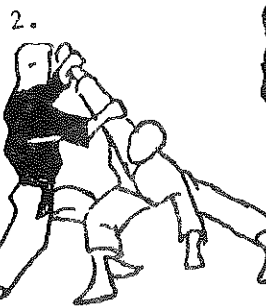
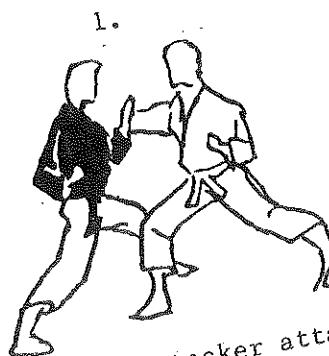
22. Attacker attacks with a right punch. Defender steps forward into a right forward stance. Deflect attacker's striking arm with a left open hand block. Twist upper body to the right and execute a left inward elbow strike, followed by a left backfist strike to shoulder. Execute a right reverse punch. Step back with the right foot into a left forward stance. Execute a left low block.



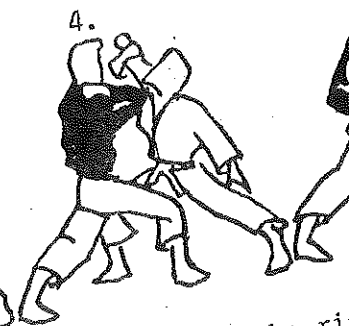
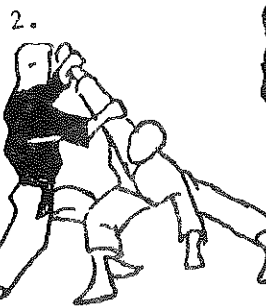
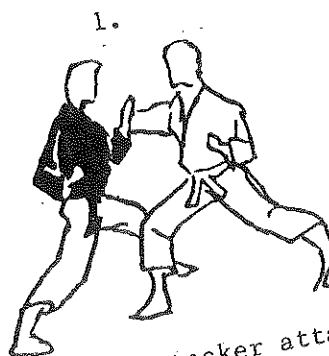
23. Attacker attacks with a right punch. Defender steps forward into a right forward stance and executes a left open hand block. Grasp the attacker's arm. Pivot body 90° and execute a right elbow strike to the face, follow through with a reverse rear elbow strike. Step forward with the right foot. Execute a left low block.



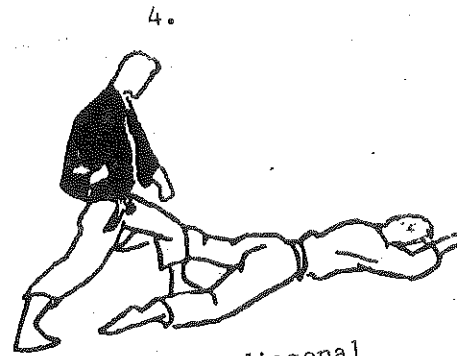
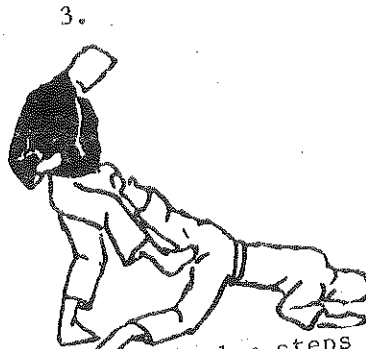
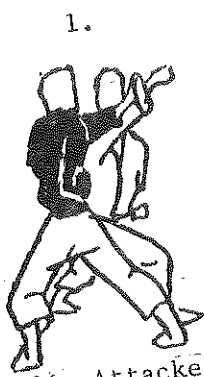
24. Attacker attacks with a right punch. Defender steps forward into a left forward stance and executes a left inner block and punches to the solar plexis at the same time. Execute a left inner elbow strike from the inner forearm blocking position. Execute a right knee strike to the face. Step back with the right foot into a left forward stance. Execute a left low block.



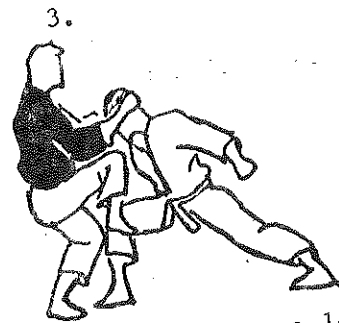
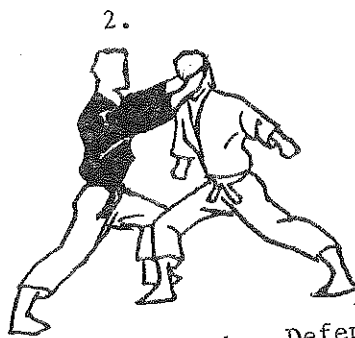
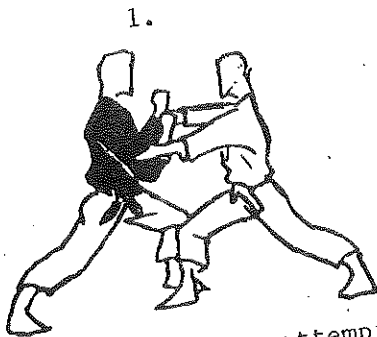
25. Attacker attacks with a right punch. Defender steps forward with the right foot into a right forward stance and executes a left hand edge block to the striking arm. Grasp the attacker's wrist and pull arm out to full extension. With the right hand grasp attacker's arm at the elbow and pull forward with right and push back with the left hand. As attacker is forced forward, execute a right knee strike to the left foot and execute a right upper elbow strike to the chest. Step forward with the right foot. Execute a left low block.



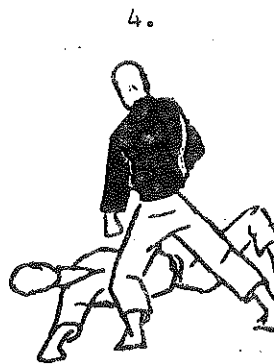
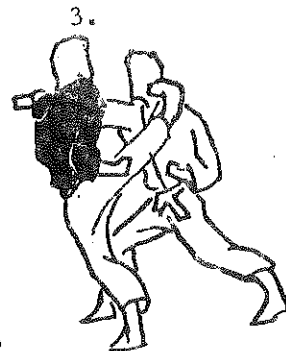
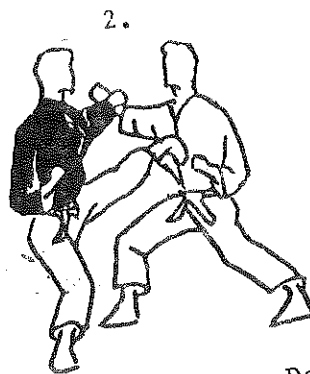
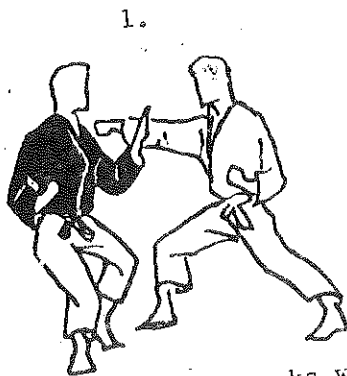
(Continuation of) KIHONS



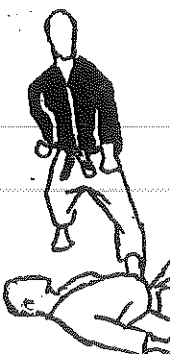
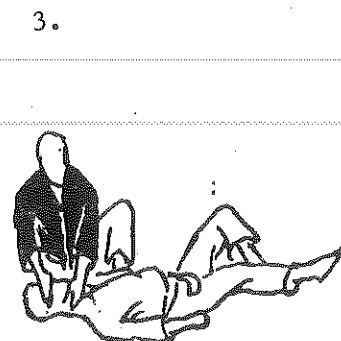
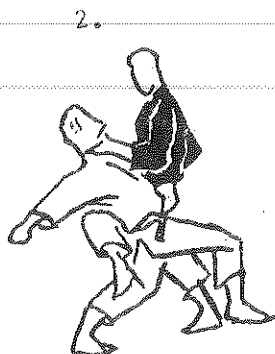
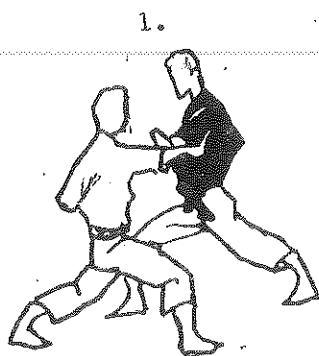
26. Attacker attacks with a right punch. Defender steps forward into a left diagonal straddle stance and executes a left open hand block. Force arm upward and execute a right elbow strike to the ribs just under the arm pit. With the left hand grasp a attacker's left ankle. Execute a left snap kick to the attacker's groin. Step back with the right foot. Execute a left low block.



27. Attacker attempts a two hand grab. Defender steps forward into a left forward stance and with both hands executes a wedge block. Deflect attacker's arms outward and raise your arms upward. Execute a two hand strike to the ears while grasping attacker's head in both hands. Pull forward and execute a right knee strike to the face. Place right foot back into a left forward stance. Execute a left low block.

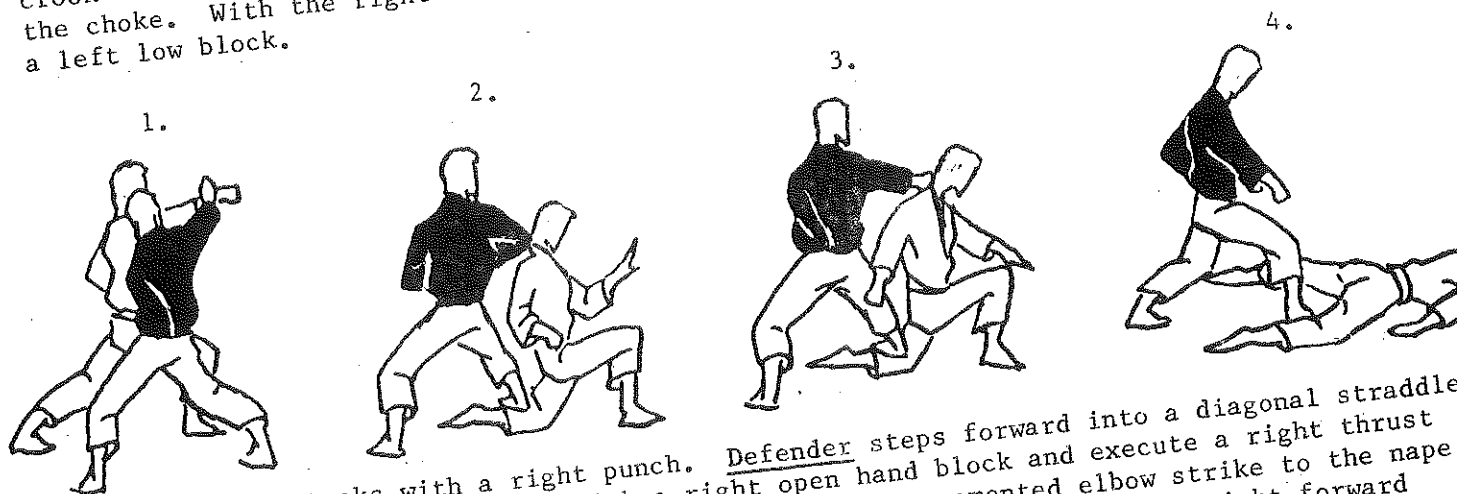


28. Attacker attacks with a right punch. Defender steps into a diagonal cat stance and execute a left side snap kick to attacker's solar plexus. Retract left foot and execute a right roundhouse kick to head. (Hold the attacker's striking arm throughout both kicking techniques.) Step back with right foot. Execute a left low block.



(Continuation of) KIHONS

29. Attacker attacks with a right punch. Defender steps into a right forward stance. Deflect the striking arm with a left open hand block. With the left hand, grasp attacker's throat. Shift weight to the right foot and thrust the left foot into the crook of attacker's left leg and choke attacker to the rear. As attacker falls, continue the choke. With the right execute a hand edge strike to the bridge of the nose. Execute a left low block.



30. Attacker attacks with a right punch. Defender steps forward into a diagonal straddle stance. Deflect attacker's arm with a right open hand block and execute a right thrust kick to the crook of attacker's left leg. Execute an augmented elbow strike to the nape of neck and a right backfist strike to the base of skull. Pivot into a right forward stance. Execute a right low block.

### OKINAWAN KOBUDO

The study of ancient martial art weapons and of their related techniques necessitated the development of schools or systems. These systems are divided into two basic groups 1. Bugei-martial arts (Jutsu forms) and 2. Budo-martial ways (do forms). Bugei and Budo were developed around the 10th century purely for combative purposes. The Budo (do forms) were developed from the original Bugei or Jutsu forms. Examples of the Bugei forms; Ju Jutsu, No Jutsu, Kama Jutsu, Nin Jutsu and Bo Jutsu. Examples of Budo forms are; Kendo, Kyu do, Jodo, Aidido and Judo. The Okinawans call these forms Ko Budo or ancient martial ways. The following Okinawan ancient weapons are a requirement of the Shuri-ryu system.

1. Bo (Staff)  
There are six different types of Bos: 1. YAWARA (8" x 11"), 2. BILLY CLUB (12" x 24"), 3. BATON (26" x 48"), 4. TAN-JO (49" x 62"), 5. JO (62" x 71"), 6. BO (72" and over). The bo was used by warriors as a weapon of defense and attack against other staff clubs, swords and other weapons. The armed forces used methods which are derived from the practice of the bo in relation to rifle and bayonet training. The bo is used much in the same manner today as in the days of the samurai but within the realm of sport and culture. Shuri-ryu kata, Tsue-sho is a form that is performed with the bo.

2. Nun chuka (Noon cha kun)  
There are three different sizes of nun chukas, 12 inches, 14 inches and 16 inches. development is traced to a Chinese settlement of Kume Mura in Okinawa. The Okinawa nun chukas were believed copies from a similar Chinese weapon called the shuang-chi. There are several varieties of the nunchukas. Most popular are two rods equal in length bound together at both ends by a piece of nylon cord or a chain. In olden days the was made of either horse tail or a popular vine called the Kanda. The nun chukas among the most deadly of weapons ever devised. In unskilled hands the attacker may suffer more than his victim for the nun chukas can break the knuckles, fingers or head if allowed to whip back towards the attacker. Sudden jerking, stopping the swing abruptly, misjudging distance may result in broken bones and even death. Nun katas are performed by students of the Shuri-ryu system. When performing Kata all elements such as blocking, striking, changing over, arm and finger grabbing, spinning and twirling should be used.



(Continuation of) OKINAWAN KOBUDO

3. Sai (Scythe)

It is believed that the Okinawan Sai was developed from a similar Chinese Sai called the San ku cho. Shuri-ryu kata Nan dan sho may be performed with the Sai. Samuri warriors often had both Sai (scythe) sheathed through the front of their belt. They were used both as hand weapons and for throwing. The three points assure the attacker of a better chance of inflicting wounds. The Sai is widely used today in Karate (kata) and are used today in the realm of a culture rather than a means of attack or defense.

4. Kama (Sickles)

The original function of the sickle was that of cutting rice stalks, wheat and shoots. They are still in use today in the orient. During the time of the occupying forces of Okinawa, from China and Japan, all weapons were prohibited. The Okinawan farmers used the SICKLE as an effective weapon. Karate found use for these implements in the light of weapons and in keeping alive the culture of the Martial Arts. The handles are from 14 to 18 inches long. The curved blades are extremely sharp on the inside edge and come to a sharp point.

5. Tonfa (Tui-fai)

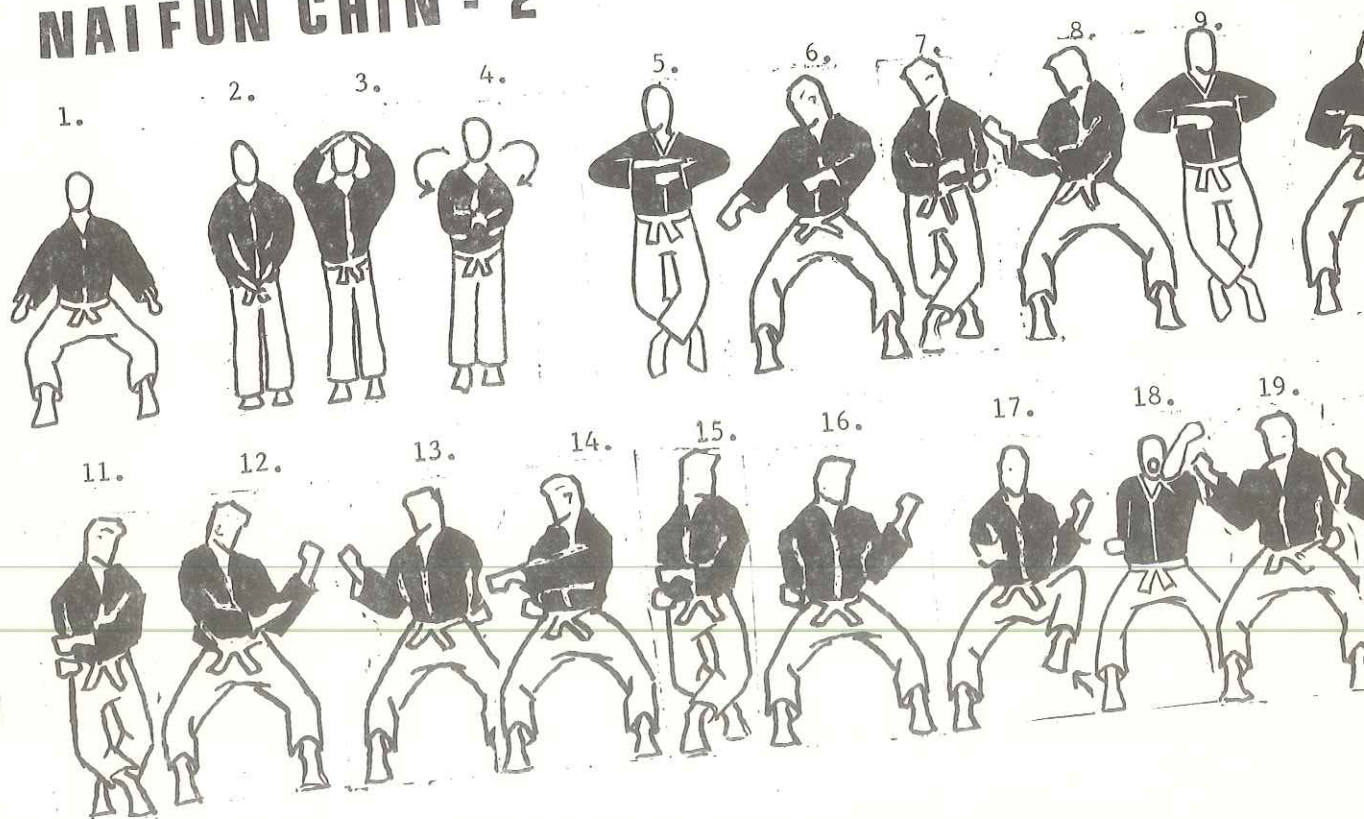
They were believed to have been used as farm implements for the purpose of pounding rice. They found their place as a weapon in the hands of the suppressed Okinawan. All weapons having been confiscated from the Okinawan people, they turned to all available methods of protecting themselves and their families against the wrath of the occupying forces. Shuri-ryu kata Wansu may be performed with the Tonfa.

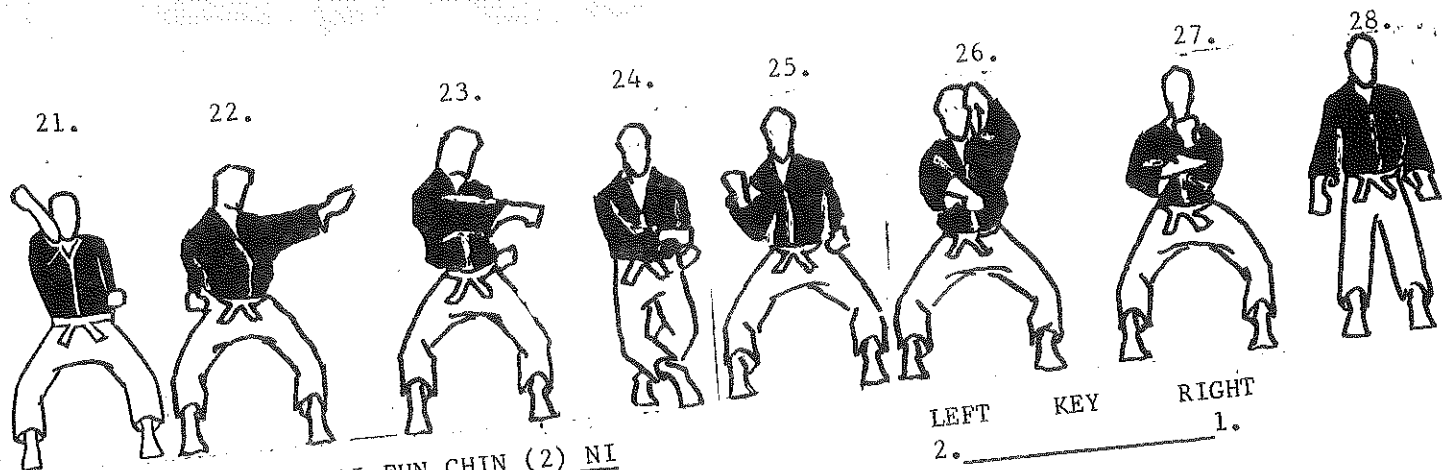
6. Tekos (Claws)

The Tekos was a weapon devised by the Asian countries, they became popular when used by the Roman gladiators and later by the natives in Africa. Today their usage is strictly for culture rather than as a means of combat. Tekos are used as a tiger or leopard uses its claws. The Tekos are strapped around the wrists and are handled very much like the movement of a circular edge of hand strike or block. The Teko claws are always facing forward with claw hook to the outside of the edge of the hand. Shuri-ryu kata Go Pei Sho may be performed with the Teko.

## NAI FUN CHIN - 2

## "METHODS OF SHURI-RYU"





**EXPLANATION NAI FUN CHIN (2) NI**  
**(Iron Horse Missing Enemy Form)**

1. Straddle stance starting position. Execute double low blocks.
2. Bring the right foot slowly to the left foot towards direction 2. Bring extended arms in front of the lower body allowing the hands to form a triangle.
3. Raise hands up over and slightly in front of the head.
4. Part hands and execute a fully extended circle with both hands until the edge of the hands meet in front of the chest.
5. Draw both hands in toward the chest and turn both hands over to palms down position. Left hand closed right hand open covering the left knee bends. 5a. Cross left foot in front of right and step to the right in direction 1. Draw both hands into chest and snap head to right as the left knee bends. Execute simultaneously a right edge of fist strike to the groin and a left cross body punch to the solar plexis.
7. Cross the left foot in front of the right to direction 1 with both hands on the left ready position.
8. Bring the right foot to the right and step to direction 1 to a straddle stance. Execute an augmented right middle block.
9. Keep the right hand closed (left over right) and circle arms to front with both hands palm down and draw them into the chest. Cross right foot to direction 2 in front of left foot.
10. Bring the left foot to the left towards direction 2 to a straddle stance. Execute simultaneously a left edge of fist strike to the groin and a right cross body punch to the solar plexis.
11. Cross right foot to direction 2 in front of left foot with both fists clenched in a right ready position.
12. Bring the left foot to direction 2 to the left and step into a straddle stance and execute an augmented left middle block.
13. From same stance execute a right middle block.
14. From same stance execute a left middle cross body punch.
15. Cross left foot in front of right to direction 1 with both hands on the right in ready position.
16. Bring the right foot to direction 1 and step into a straddle stance. Execute a left middle block.
17. Draw the left foot up toward groin, execute a left foot sweep.
18. Step down from sweep and execute a left elbow strike (palm fist facing ear).
19. From same stance execute a right middle block.
20. Draw right foot up toward groin and execute a right foot sweep.
21. Step down from sweep and execute a right elbow strike (palm fist facing ear).
22. From same stance execute a left back of hand block slightly towards direction 2.
23. From same stance execute a right cross body middle punch.
24. Cross right foot in front of left foot to direction 2 with both hands on the left in a ready position.
25. Bring left foot to direction 2 to the left and step into a straddle stance and execute a right middle block.
26. Simultaneously execute a right punch and a left high block.
27. Circle left hand to front making a full circle and execute a left back of hand strike to face. Right fist is placed underneath left elbow.
28. From same stance execute double low blocks.

## INTERPRETATION OF KATA NAI-FUNCHIN (2) NI

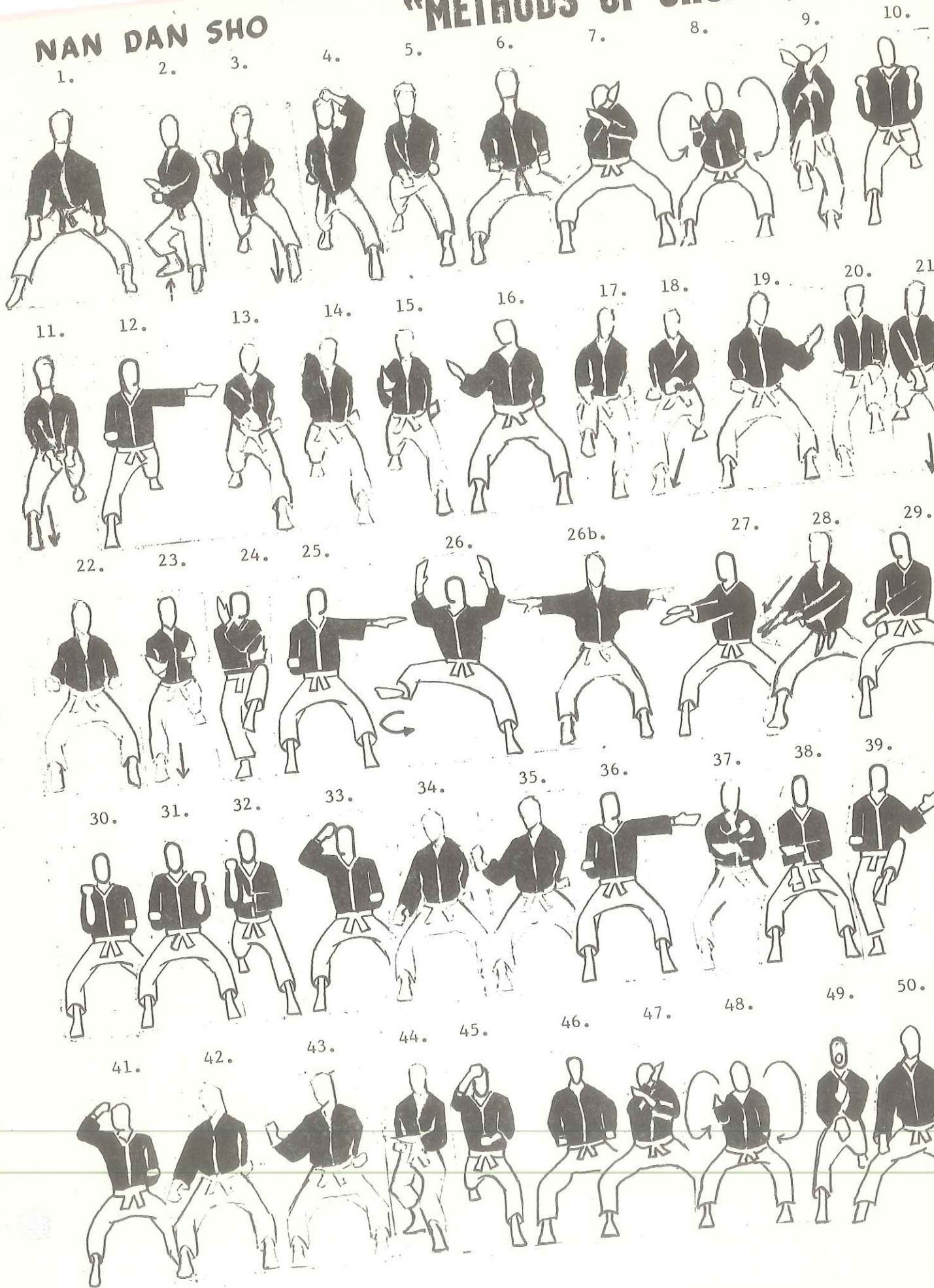
Brief explanation: it is important to note that originally the three Nai Funchin Katas were one Kata. Due to the length of this Kata, it was taught in three sections that have in modern day Karate become the three Nai-Funchin Katas. Therefore, the beginning and ending salutations are repeated.

1. Preparatory position.
2. Performer Reaction-BRING RIGHT FOOT TO LEFT FOOT AGAINST A TWO HANDED FRONT CHOKE. (In Kata Nai-Funchin (2) Ni, the beginning hidden movement means, "I gather within me all the forces of earth. I look up and ask the heavens for perfection of self. I instill its force and energy (fire and earth element) into my body." All hidden movements have a physical interpretation. The physical interpretation and application is as follows.
3. Attacker applies choke. Performer Reaction-BRINGS ARMS UP TO BREAK ATTACKER'S CHOKE.
4. Performer Reaction-CONTINUE CIRCULAR MOTION AND STRIKE KNIFE EDGE TO EACH SIDE OF ATTACKER'S NECK, DISPOSING OF ATTACKER.
5. New attacker executes a bear hug hooking the arms from the front. Performer Reaction-RAISES BOTH ARMS UP WHILE STRIKING UNDER THE CHIN (LEFT HAND CLOSED RIGHT HAND OPEN RIGHT ON TOP OF LEFT) BREAKING THE HOLD.
6. New attacker executes a two arm grab. Performer Reaction-EXECUTES SIMULTANEOUSLY A LEFT CROSS BODY PUNCH TO THE SOLAR PLEXIS AND A RIGHT EDGE OF FIST STRIKE TO THE GROIN.
7. Preparatory position.
8. New attacker executes a right punch. Performer Reaction-EXECUTES A RIGHT AUGMENTED OUTSIDE MIDDLE BLOCK TO THE ELBOW AND THE BLOCKING HAND STRIKES THE HEAD.
9. New attacker executes a bear hug locking the arms. Performer Reaction-RAISES BOTH ARMS UP WHILE STRIKING TO THE CHIN (RIGHT HAND IN FIST LEFT OPEN LEFT OVER RIGHT) BREAKING THE HOLD.
10. New attacker executes a two arm grab. Performer Reaction-EXECUTES SIMULTANEOUSLY A RIGHT CROSS BODY PUNCH TO THE SOLAR PLEXIS AND A LEFT EDGE OF FIST STRIKE TO THE GROIN.
11. Preparatory position.
12. New attacker executes a left middle punch. Performer Reaction-EXECUTES AN AUGMENTED LEFT OUTSIDE MIDDLE BLOCK TO THE ELBOW AND THE HAND STRIKES THE HEAD.
13. New attacker executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
14. Same attacker. Performer Reaction-EXECUTES A LEFT CROSS BODY MIDDLE PUNCH.
15. Preparatory position.
16. New attacker executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
17. Same attacker grabs performer's hair with left hand. Performer Reaction-SWEEPS ATTACKER'S LEFT FOOT WITH LEFT FOOT SWEEP.
18. Same attacker. Performer Reaction-LEFT ELBOW STRIKE (PALM FIST FACING EAR) TO ATTACKER'S CHIN.
19. New attacker executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
20. Same attacker grabs attacker's hair with right hand. Performer Reaction-SWEEPS ATTACKER'S RIGHT FOOT WITH RIGHT FOOT SWEEP.
21. Same attacker. Performer Reaction-EXECUTES A RIGHT ELBOW STRIKE (PALM FIST FACING EAR) TO ATTACKER CHIN.
22. New attacker executes a left middle punch. Performer Reaction-EXECUTES A LEFT BACK OF HAND BLOCK.
23. Same attacker. Performer Reaction-EXECUTES A RIGHT CROSS BODY PUNCH TO ATTACKER'S rib cage.
24. Preparatory position.
25. New attacker executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
26. Same attacker executes a right head punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT HIGH BLOCK AND A RIGHT MIDDLE PUNCH
27. Same attacker. Performer Reaction-DEFLECTS THE RIGHT ARM OF ATTACKER WITH LEFT AND GRABS ARM WITH THE RIGHT AND EXECUTES A LEFT BACK OF HAND STRIKE TO THE FACE.
28. Preparatory position. End of interpretation.



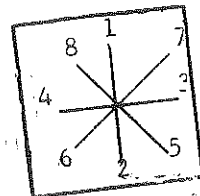
# NAN DAN SHO

# "METHODS OF SHURI-RYU"





(Smooth Water-Difficult Victory Form)



1. Straddle stance starting position full face to direction 1.
2. Bring the right foot back to a left back layout stance with the hands in a right ready position.
3. Move forward to a left front forward stance. Execute a right middle block.
4. Remain in previous stance. Execute a left high block.
5. Remain in previous stance. Execute a right middle punch.
6. Bring the right foot back clockwise to a full face straddle stance full face to direction 2. As the body turns the hands reach out and cross each other. When the foot is planted the hands are pulled back to the hips.
7. Remain in previous stance. Execute a left palm block and a right palm heel strike to the chin towards direction 2.
8. Remain in previous stance. Execute a full round house block to direction 2.
9. Execute a right knee thrust and a cross strike to throat to direction 2. (Crossed hands are formed with index finger knuckle strikes.)
10. Place foot down to a right front forward stance. Execute a double middle block.
11. Remain in previous stance. Execute a double low punch with vertical fists.
12. Remain in previous stance. Execute a left back of hand block to direction 3.
13. Pivot 90° counterclockwise to a left front forward stance and execute a right middle punch to direction 3.
14. Remain in previous stance. Execute a right circular vertical elbow strike to chin.
15. Remain in previous stance. Execute a right palm heel strike to the chin. The right arm is continuously moving from the punch into the palm heel strike.
16. Pivot clockwise to a full face straddle stance fullface to direction 5. Execute a right extended open palm hand slowly to direction 6.
17. Strike right arm with the right knee.
18. Place right foot into a right front forward stance full face to direction 6. Execute a left low punch.
19. Pivot counterclockwise to a fullface straddle stance fullface to direction 5. Execute a left extended open palm hand slowly to direction 7.
20. Strike left arm with the left knee.
21. Place the left foot into a left front forward stance fullface to direction 7. Execute a right low punch.
22. Bring the left foot clockwise to a full face straddle stance fullface to direction 2. As the body turns the hands reach out and cross each other and are quickly placed at the hips.
23. Step forward into a right front forward stance. Execute a double spearhead strike to the eyes and solar plexis. (Left hand high, right hand low)
24. Bring left foot up to a right crane stance side face to direction 1. Place left hand to the right ear and prepare for an edge of hand strike. The right hand is across the chest covering the left side of the body underneath the left arm.
25. Lower the left foot to a full face straddle stance side face to direction 1. Execute left fully extended horizontal edge of hand strike. (shoulder level) to direction 1.
26. Pivot on the left foot turning 180° counterclockwise. Execute a right middle crescent kick block to direction 1.
- 26b Place foot down to a full face straddle stance full face to direction 4 and simultaneously with both hands execute a double snake head strike to directions 1 and 2 at eye level.
27. Strike the right extended palm with the top of the left hand (both hands remain open)
28. Retract the hands to the chest and execute a low open hand cross block to direction 8. (right hand over left)
29. Retract both hands to the chest and execute a low cross block, clenched fists to direction 8. (left hand over right)
30. Execute a right middle block full face to direction 4.
31. Execute a left middle block full face to direction 4.
32. Pivot counterclockwise to a left front forward stance fullface to direction 6. Execute a right circular hammerfist strike with a left open palm strike to the right forearm (The strike is head level and to direction 6.)
33. Step into direction 6 with the right foot to a full face straddle stance side face to direction 6. Execute a right vertical elbow strike chin level to direction 6.
34. Remain in previous stance. Execute a right hammerfist strike to the groin.
35. Remain in previous stance. Execute a right backfist to the head to direction 6.

## CONTINUATION OF KATA NAN DAN SHO

36. Step counterclockwise with the right foot to a full face straddle stance to direction 3. Execute a left back of hand block to direction 1.
37. Pivot on the left foot and turn counterclockwise 180° full face to direction 4 and strike the left palm with a right chest level vertical elbow strike.
38. Remain in previous stance. With the right hand grab the groin.
39. Simultaneously pull the groin while executing a left back of hand block with a left foot sweep.
40. Place the left foot down into a left front forward stance fullface to direction 6. Execute a right low punch.
41. Step into direction 6 with the right foot to a full face straddle stance side face to direction 6. Execute a right vertical elbow strike chin level to direction 6.
42. Remain in previous stance. Execute a right hammerfist strike to the groin.
43. Remain in previous stance. Execute a right backfist to the head to direction 6.
44. Step counterclockwise with the right foot to a left back layout stance fullface to direction 1. (hands in a right hands ready position)
45. Shift into a left front forward stance fullface to direction 1. Execute a double U punch to direction 1 left hand to stomach, right hand to face.
46. Step forward with the right foot to a full face straddle stance fullface to direction 1. Bring fists back to the hips.
47. Remain in previous stance. Execute a left open hand block and a right palm heel strike to the chin to direction 1.
48. Remain in previous stance. Execute a full roundhouse block.
49. Step forward with the right foot in a right front forward stance. Execute a double palm heel strike to the face and groin. (left hand high, right hand low) (kiai)
50. Bring the right foot back to a full face straddle stance to direction 1. Execute a double low block.
51. End of Kata.

## INTERPRETATION OF KATA NAN DAN SHO

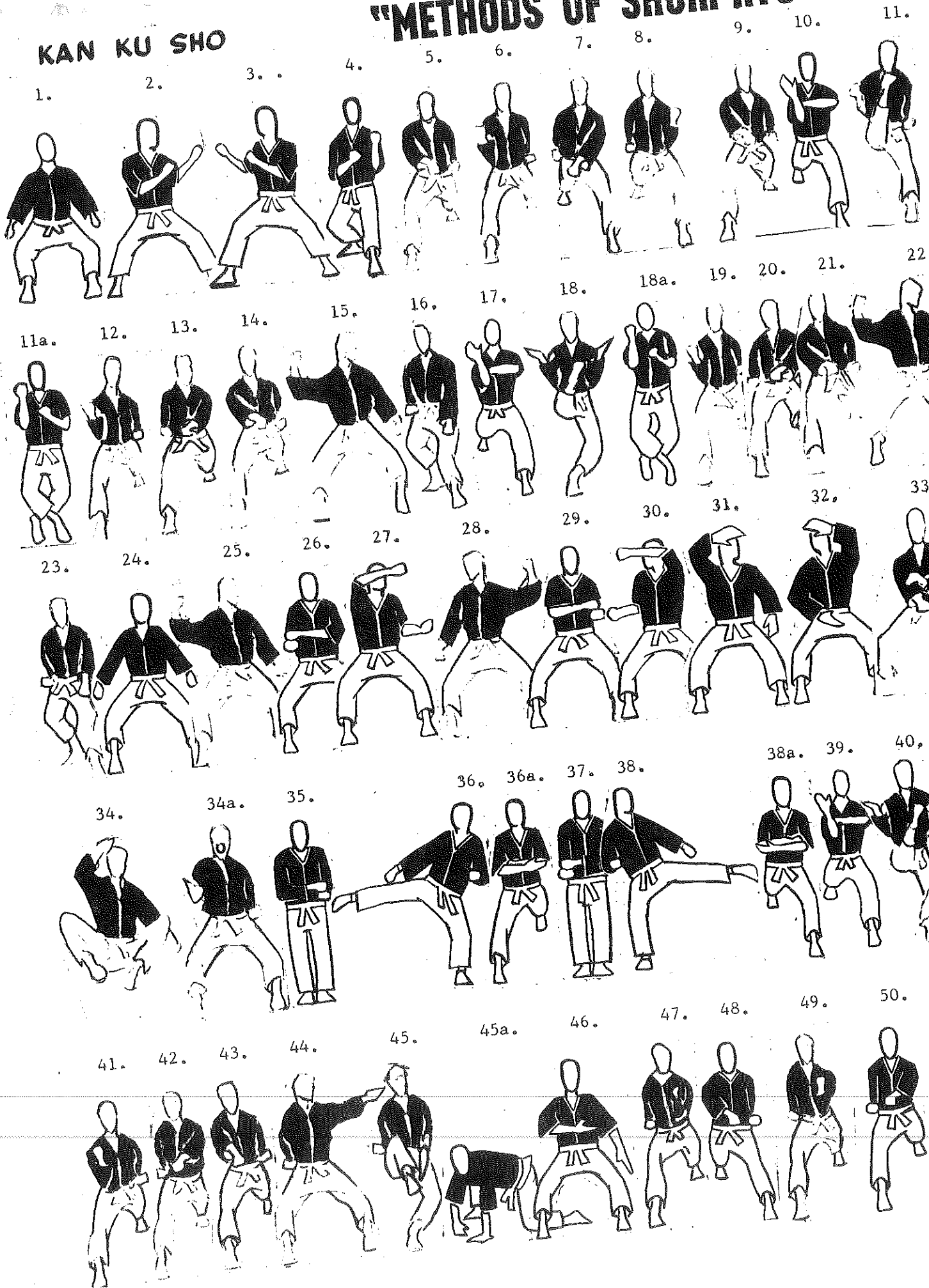
1. Preparatory position. Symbolic movement. Kata Nan Dan Sho's beginning hidden movement is symbolic and deals with the body and the usage of all types of breath. The interpretation means "I take all forces and energies from earth and bring them into my body. When my body returns to earth, I give back to earth my body, spirit, and all the energies and forces I took from earth. The physical interpretation is as follows: Attacker applies a two hand front choke. Performer Reaction- CIRCLES BOTH ARMS AROUND AND IN FROM THE TOP TO BREAK CHOKE AND EXECUTES A TWO HANDED SPEAR THRUST TO ATTACKER'S THROAT. WHEN THE HANDS ARE RETRACTED THEY HIT THE ATTACKER'S ELBOWS BREAKING THE CHOKE.
2. Preparatory position.
3. New attacker executes a left middle punch. Performer Reaction- EXECUTES A RIGHT MIDDLE BLOCK.
4. Same attacker executes a right face punch. Performer Reaction- EXECUTES A LEFT HIGH BLOCK.
5. Same attacker. Performer Reaction- EXECUTES A RIGHT MIDDLE PUNCH TO ATTACKER'S SOLAR PLEXIS.
6. Preparatory position.
7. New attacker executes a right face punch. Performer Reaction- EXECUTES A LEFT PALM BLOCK AND STRIKES ATTACKER WITH A RIGHT PALM HEEL STRIKE TO CHIN.
8. Same attacker executes a left face punch. Performer Reaction- EXECUTES A FULL ROUNDHOUSE BLOCK.
9. Same attacker. Performer Reaction- EXECUTES A DOUBLE CROSS INDEX FINGER KNUCKLE STRIKE TO ATTACKER'S THROAT WITH A KNEE STRIKE TO GROIN.
10. Same attacker's hands reach for performer's throat. Performer Reaction- EXECUTES DOUBLE MIDDLE BLOCKS.
11. Same attacker. Performer Reaction- EXECUTES A DOUBLE LOW PUNCH TO ATTACKER'S HEAD AS ATTACKER FALLS TO GROUND.
12. New attacker executes a right middle punch. Performer Reaction- BLOCKS PUNCH WITH A BACKHAND BLOCK.
13. Same attacker. Performer Reaction- EXECUTES A RIGHT MIDDLE PUNCH TO ATTACKER'S SOLAR PLEXIS.
14. Same attacker. Performer Reaction- EXECUTES A RIGHT ELBOW STRIKE TO ATTACKER'S CHIN.
15. Same attacker. Performer Reaction- EXECUTES A RIGHT PALM HEEL STRIKE TO ATTACKER'S FACE.
16. New attacker executes a left middle punch. Performer Reaction- GRABS THE WRIST FROM OUTSIDE AND TURNS IT OVER LOCKING THE ELBOW.

(Continuation of)  
INTERPRETATION OF KATA WAN DAN SHO

17. Same attacker. Performer Reaction-EXECUTES A RIGHT KNEE STRIKE TO ATTACKER'S ELBOW. (BREAKING ELBOW)
18. Same attacker. Performer Reaction-EXECUTES A LEFT LOW PUNCH TO ATTACKER'S GROIN.
19. New attacker executes a right middle punch. Performer Reaction-GRABS THE WRIST FROM THE OUTSIDE AND TURNS IT OVER LOCKING THE ELBOW.
20. Same attacker. Performer Reaction-EXECUTES A LEFT KNEE STRIKE TO ATTACKER'S RIGHT ELBOW. (BREAKING ELBOW)
21. Same attacker. Performer Reaction-EXECUTES A RIGHT LOW PUNCH TO ATTACKER'S GROIN.
22. Preparatory position.
23. New attacker moves in with a two arm grab. Performer Reaction-EXECUTE DOUBLE SPEARHAND THRUST TO THE FACE AND STOMACH.
24. New attacker executes a right front rear leg kick and steps down executing a right punch to face. Performer Reaction-COVERS FACE WITH LEFT OPEN HAND WITH A LEFT CRANE STANCE AVOIDING ATTACKER'S KICK.
25. Same attacker. Performer Reaction-EXECUTES A LEFT BLOCK AND GRABS THE WRIST TURNING IT OVER TO A WRIST LOCK, SPINNING ATTACKER COUNTERCLOCKWISE AND HOLDING ON CONTROLLING HIS SPIN.
26. New attacker executes a simultaneous left front rear leg kick and steps down while executing a left face punch. Performer Reaction-BLOCKS KICK.
- 26b Same attackers from 25 and 26. Performer Reaction-EXECUTES A DOUBLE TWO FINGER THRUST TO ATTACKER'S EYES ATTACKER 25 IS HIT AFTER HE MOVES IN AND ATTACKER 26 IS HIT AFTER THE PERFORMER EXECUTES HIS THRUST UNDERNEATH THE ATTACKER'S PUNCH WHICH ALSO BLOCKS THE PUNCH.
27. Same attacker from #26. Performer Reaction-EXECUTES A LEFT WRIST STRIKE TO ATTACKER'S CHIN.
28. New attacker executes a right front kick. Performer Reaction-EXECUTES BLOCK.
29. Same attacker executes a left middle punch. Performer Reaction-BLOCKS PUNCH.
30. New attacker executes a left middle punch. Performer Reaction-BLOCKS PUNCH.
31. Same attacker executes a right middle punch. Performer Reaction-EXECUTES BLOCK.
32. New attacker executes a left middle punch. Performer Reaction-BLOCKS PUNCH WITH LEFT OPEN HAND AND SIMULTANEOUSLY STRIKES THE ELBOW WITH THE RIGHT HAND BREAKING ATTACKER'S ARM.
33. Same attacker. Performer Reaction-EXECUTES A RIGHT ELBOW STRIKE TO THE CHIN.
34. Same attacker. Performer Reaction-EXECUTES A RIGHT HAMMERFIST STRIKE TO THE GROIN.
35. Same attacker. Performer Reaction-EXECUTES A RIGHT BACKFIST STRIKE TO ATTACKER HEAD.
36. New attacker executes a right face punch. Performer Reaction-EXECUTES A RIGHT GRAB AND A SIMULTANEOUS LEFT BACK OF HAND STRIKE TO ATTACKER'S JAW.
37. Same attacker. Performer Reaction-EXECUTES A RIGHT ELBOW TO ATTACKER'S BODY.
38. Same attacker. Performer Reaction-EXECUTES A RIGHT GROIN GRAB.
39. Same attacker. Performer Reaction-EXECUTES A LEFT SWEEP WITH A LEFT BACK OF HAND STRIKE TO ATTACKER'S FACE AND PULLS GROIN AT THE SAME TIME.
40. Same attacker. Performer Reaction-EXECUTES A LOW PUNCH TO ATTACKER'S BODY.
41. New attacker moves in with a two arm grab. Performer Reaction-EXECUTES A RIGHT ELBOW STRIKE TO ATTACKER'S CHIN.
42. Same attacker. Performer Reaction-EXECUTES A RIGHT HAMMERFIST TO ATTACKER'S GROIN.
43. Same attacker. Performer Reaction-EXECUTES A RIGHT BACKFIST STRIKE TO ATTACKER'S HEAD.
44. Preparatory position.
45. New attacker executes a two arm grab. Performer Reaction-EXECUTES A DOUBLE U PUNCH TO ATTACKER'S FACE AND GROIN.
46. Preparatory position.
47. New attacker executes a right middle punch. Performer Reaction-EXECUTES A LEFT PALM BLOCK AND A SIMULTANEOUS PALM HEEL STRIKE TO ATTACKER'S CHIN.
48. Same attacker executes a left middle punch. Performer Reaction-EXECUTES A ROUNDHOUSE BLOCK.
49. Same attacker. Performer Reaction-EXECUTES A DOUBLE STRIKE TO FACE AND GROIN.
50. Preparatory Position.
51. End of Interpretation.

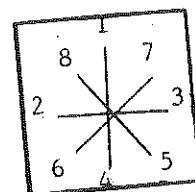
# KAN KU SHO

# "METHODS OF SHURI-RYU"





# EXPLANATION OF KATA KAN KU SHO - (Flowing Lagoon Sky Form)



1. Straddle stance starting position full face to direction 1 and execute a double low block.
2. Pivot 90° to direction 2 to a left back layout stance and execute a left middle block with a right body augment.
3. Pivot 180° clockwise to direction 3 to a right back layout stance and execute a right middle block with a left augment block.
4. Step back with the right foot to direction 4 to a left back layout stance fullface to direction 1 and execute a left middle block with a right body augment.
5. Step forward into a right front forward stance and execute a right middle lunge punch.
6. Remain in previous stance. Execute a right middle block.
7. Step forward into a left front forward stance. Execute a left middle long punch.
8. Remain in previous stance. Execute a left middle block.
9. Step forward into a right front forward stance. Execute a right middle lunge punch.
10. Turn 180° counterclockwise with the left foot fullface to direction 4 to a left front forward stance. Execute a right middle open hand hook block. (All hook blocks have a left hand augment.)
11. Execute a right middle front kick to direction 4.
- 11a. Leap forward into a right crossover stance and execute a right middle block with a left body augment.
12. Step back with the left foot to a right front forward stance, still full face to direction 4 and execute a right middle block.
13. Remain in previous stance. Execute a left middle punch.
14. Remain in previous stance. Execute a right middle punch.
15. Bring the left foot counterclockwise to a full face straddle stance full face to direction 3. Execute a right groin grab to direction 1 over the left knee.
16. Pivot 90° counterclockwise to a left back layout stance full face to direction 1. Execute a slow left low block.
17. Step out with the left foot to a left front forward stance full face to direction 1. Execute a right middle open hand hook block.
18. Remain in previous stance. Execute a right middle front kick to direction 1.
- 18a. Leap forward into a right crossover stance. Execute a right middle block with a left body augment.
19. Step back with the left foot to a right front forward stance, full face to direction 1. Execute a right middle block.
20. Remain in previous stance. Execute a left middle punch.
21. Remain in previous stance. Execute a right middle punch.
22. Bring the left foot counterclockwise to a full face straddle stance full face to direction 2. Execute a right groin grab to direction 4 over the left knee.
23. Pivot 90° counterclockwise to a left back layout stance full face to direction 4. Execute a slow left low block.
24. Bring right foot forward to a full face straddle stance full face to direction 4. Execute double low blocks.
25. Remain in previous stance. Execute simultaneously a right middle block to direction 2 and a left low block to direction 3.
26. Bring both hands to a right hands ready position.
27. Execute a double U punch to direction 5. (The right hand is to the face and the left is to the groin.)
28. Remain in previous stance. Execute simultaneously a left middle block to direction 3 and a right low block to direction 2.
29. Bring both hands to a left hands ready position.
30. Execute a double U punch to direction 6. (The left hand is to the face and the right is to the groin.)
31. Step forward with the left foot to a full face straddle stance side face to direction 5. Execute a Tiger form 1 position (right open high block with a simultaneous left edge of hand low block toward direction 5.)
32. Remain in previous stance. Execute simultaneously a left high open hand block and a right open hand groin strike to direction 5.
33. Move to direction 5 with the right foot to a full face straddle stance full face to direction 3. Execute a right low punch with a left cover to the right shoulder.
34. Jump into the air and turn counterclockwise 360° and land in a full face straddle stance full face to direction 3. 34 a. Execute a double knife edge of hand block to direction 4. Kiai (The left hand covers the solar plexis.)

# CONTINUATION OF KATA KAN KU SHO

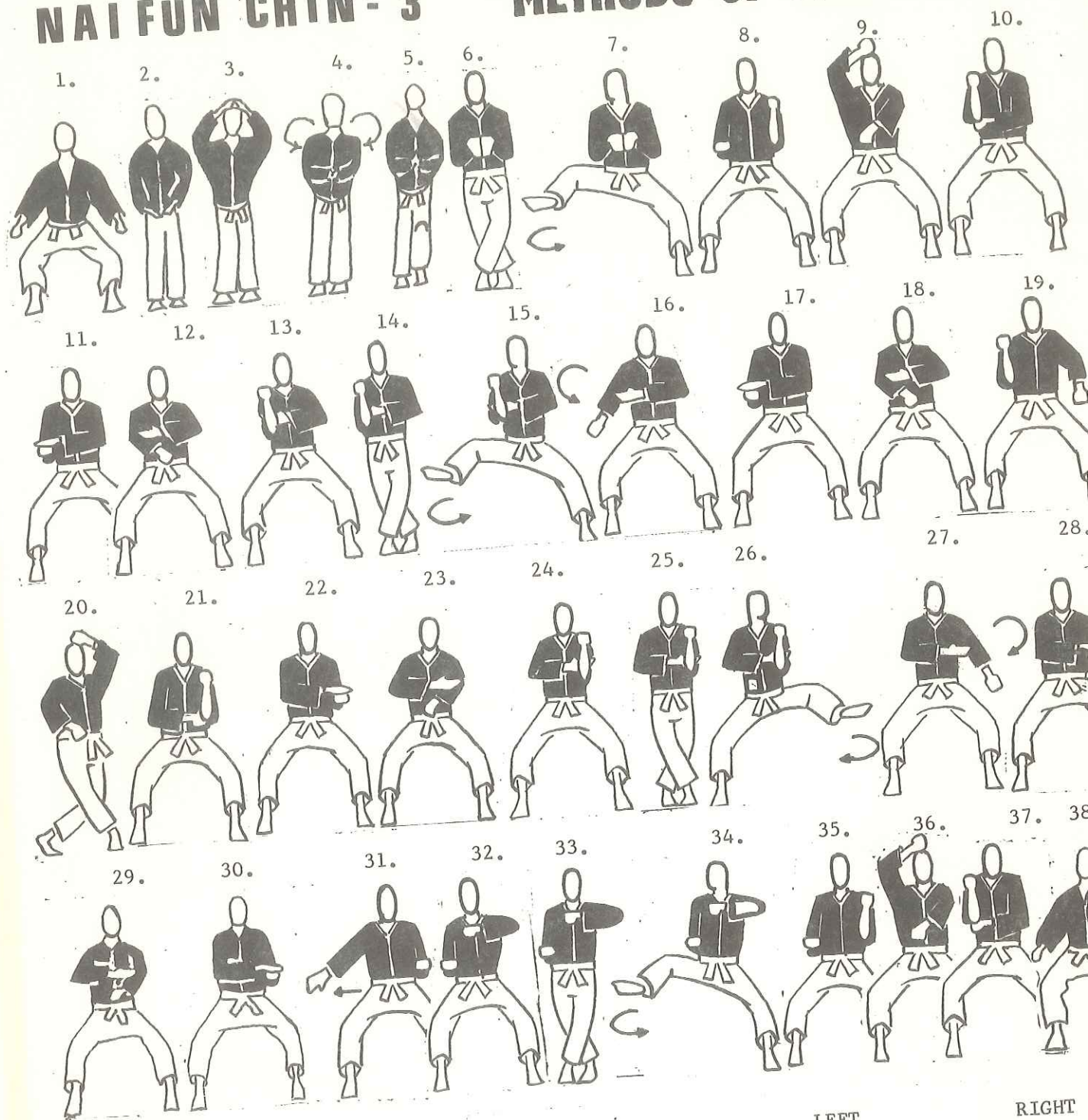
35. Bring the right foot to the left to an upright stance face direction 3 and bring both hands to a left hands ready position.
36. Execute a right middle side kick to direction 5.
- 36a Place right foot down to a right front forward stance fullface to direction 3 and execute a left horizontal elbow strike to the right open palm at chest level and to direction 3.
37. Bring the right foot back to an upright stance full face to direction 3 and bring the hands to a right hands ready position.
38. Execute a left middle sidekick to direction 7.
- 38a. Place left foot down to a left front forward stance full face to direction 3. Execute a right horizontal elbow strike to the left open palm at chest level and to direction 3.
39. Remain in previous stance. Execute a right middle open hand hook block.
40. Execute a right middle front kick to direction 3.
- 40a. Leap forward into a right crossover stance. Execute a right middle block with a left body augment.
41. Step back with the left foot to a right front forward stance, still full face to direction 3. Execute a right middle block.
42. Remain in previous stance. Execute a left middle punch.
43. Remain in previous stance. Execute a right middle punch.
44. Pivot counterclockwise to a full face straddle stance fullface to direction 7. Execute a slow left middle back of hand block to direction 8.
45. Execute a right high crescent kick to the left open palm to direction 8.
- 45a. Turn 180° counterclockwise and drop to the floor full face to direction 5. The feet are in a right front forward stance with the left knee touching the floor. The hands are palms to the floor and fingers pointing to each other.
46. Jump into the air and land in a full face straddle stance side face to direction 5 and execute a left knife edge low block with a right open hand cover palm up solar plexis level.
47. Pivot 45° clockwise full face to direction 2 to a right front forward stance. Execute a left middle block.
48. Step forward to a left front forward stance full face to direction 2. Execute a right middle punch.
49. Turn 180° clockwise to a right front forward stance full face to direction 3. Execute a left middle block.
50. Step forward to a left front forward stance fullface to direction 3. Execute a right middle punch.
51. Bring left foot counterclockwise to a fullface straddle stance fullface to direction 1. Execute a double low block. End of Kata.

## INTERPRETATION OF KAN KU SHO

1. Preparatory position.
2. Attacker executes a left middle lunge punch. Performer Reaction-EXECUTES A LEFT MIDDLE BLOCK.
3. New attacker executes a right middle lunge punch. Performer Reaction-EXECUTES A RIGHT MIDDLE BLOCK.
4. New attacker executes a right middle punch. Performer Reaction-EXECUTES A LEFT MIDDLE BLOCK.
5. Same attacker. Performer Reaction-EXECUTES A RIGHT MIDDLE PUNCH.
6. Same attacker executes a left middle punch. Performer Reaction-EXECUTES A RIGHT MIDDLE BLOCK.
7. Same attacker. Performer Reaction-EXECUTES A LEFT MIDDLE PUNCH.
8. Same attacker executes a right middle punch. Performer Reaction-
- EXECUTES A LEFT MIDDLE BLOCK.
9. Same attacker. Performer Reaction-EXECUTES A RIGHT MIDDLE PUNCH.
10. New attacker executes a left middle punch. Performer Reaction-EXECUTES A RIGHT OPEN HAND HOOK BLOCK.
11. Same attacker. Performer Reaction-EXECUTES A RIGHT MIDDLE FRONT KICK.
- 11a Same attacker executes a right middle punch. Performer Reaction-EXECUTES A RIGHT MIDDLE OUTSIDE BLOCK.
12. Same attacker executes a left middle punch. Performer Reaction-EXECUTES A RIGHT MIDDLE BLOCK.
13. Same attacker. Performer Reaction-EXECUTES A LEFT MIDDLE PUNCH.
14. Same attacker. Performer Reaction-EXECUTES A RIGHT MIDDLE PUNCH.
15. New attacker executes a two arm grab. Performer Reaction-EXECUTES RIGHT GROIN GRAB.
16. Preparatory position.

# NAI FUN CHIN - 3

## "METHODS OF SHURI-RYU"



EXPLANATION KATA NAI FUN CHIN (3) SAN  
(Iron Horse Missing Enemy Form)

LEFT  
2.

KEY

RIGHT  
1.

1. Straddle stance starting position. Execute double low blocks.
2. Bring the right foot slowly to the left foot. Bring extended arms in front of the lower body allowing the hands to form a triangle.
3. Raise the hands up over the head and slightly in front.
4. Part hands and execute a fully extended circle with both hands until the edge of the hands meet in front of the chest.
5. Bring hands directly back into the chest while raising the left heel from the ground allowing the left knee to bend.
6. Cross over position (left foot in front of right with the left foot touching the right foot to Direction 1.) Hands remain in previous position.
7. Execute a right crescent kick and step down into a full face straddle stance.
8. Snap head to front. Execute a left middle block.



Continuation of

EXPLANATION OF KATA NAI FUNCHIN (3) SAN

9. From same stance execute simultaneously a right high block and a left middle punch.
10. From same stance circle right hand downward in front and execute a right back of fist to face. Left fist is placed underneath right elbow.
11. From same stance bring hands back to a right ready position (clenched fists).
12. From same stance execute a right middle punch with a left open hand cover.
13. From same stance circle the punch to a right middle block with a left open hand cover.
14. Snap head. Crossover position (left foot in front of and exactly next to and touching the right foot) to Direction 1.
15. Execute a right crescent kick. Step down to a full face straddle stance.
16. Immediately execute a right reaping low block to the outside of the knee. Left hand remains as a cover during the augmented strike.
17. From same stance. Snap head to front. Execute a right hands ready position (clenched fists)
18. From same stance. Execute a right middle punch with a left open hand cover.
19. From same stance. Simultaneously execute a right middle block and a left low block.
20. Crossover position to direction 2 (right foot in front of left). Execute simultaneously a left high block and a right middle punch to the front.
21. Bring left foot to Direction 2. Execute a left edge of fist strike (head level) Kiai.
22. From same stance. Bring hands back to a left hands ready position (clenched fists).
23. From same stance. Execute a left middle punch with a right open hand cover.
24. From same stance. Circle with punch to execute a left middle block with a right open hand cover.
25. Snap head. Crossover position. Right foot in front of and exactly next to and touching the left foot.
26. Execute a left crescent kick to Direction 2. Step down into a full face straddle stance.
27. Immediately execute a left reaping low block to the outside of the knee. Right hand remains as a cover during the augmented strike.
28. From same stance. Bring hands back to a left hands ready position (clenched fists).
29. From same stance. Execute a left middle punch with a right open hand cover.
30. From same stance. Bring hands back to a left hands ready position (clenched fists).
31. From same stance. Execute a right open hand reverse palm block to Direction 1.
32. From same stance. Execute a left roundhouse punch. (chest level)
33. Cross over position (left foot in front of right and exactly next to and touching the right foot).
34. Execute a right crescent kick to Direction 1. Step down in a full face straddle stance.
35. From same stance. Snap head to front. Execute a left middle block.
36. From same stance. Execute simultaneously a right high block and a left middle punch.
37. From same stance. Circle right hand downward in front of body and execute a right back of fist strike to face. Left fist is placed underneath right elbow.
38. From same stance. Execute double low blocks.

INTERPRETATION OF KATA NAI FUNCHIN (3)

The beginning hidden movement of all Nai Funchin Katas are the same. As mentioned previously the original Nai Funchin Katas were one. Due to its length it was cut into three sections that have in modern day Karate become the three Nai Funchin Katas of today. It should be further noted that all the Nai Funchin Katas are done with a performer against a wall.

1. Preparatory position.
2. Performer Reaction-BRING RIGHT FOOT TO LEFT FOOT AGAINST A TWO HANDED FRONT CHOKE. (In Kata Nai Funchin

(1) Sho, the beginning hidden movement means, "I gather within me the forces of earth. I look up and ask the heavens for perfection self. I instill its force and energy (fire and earth element) into my body." All hidden movements have a physical interpretation. The physical interpretation and application are as follows.

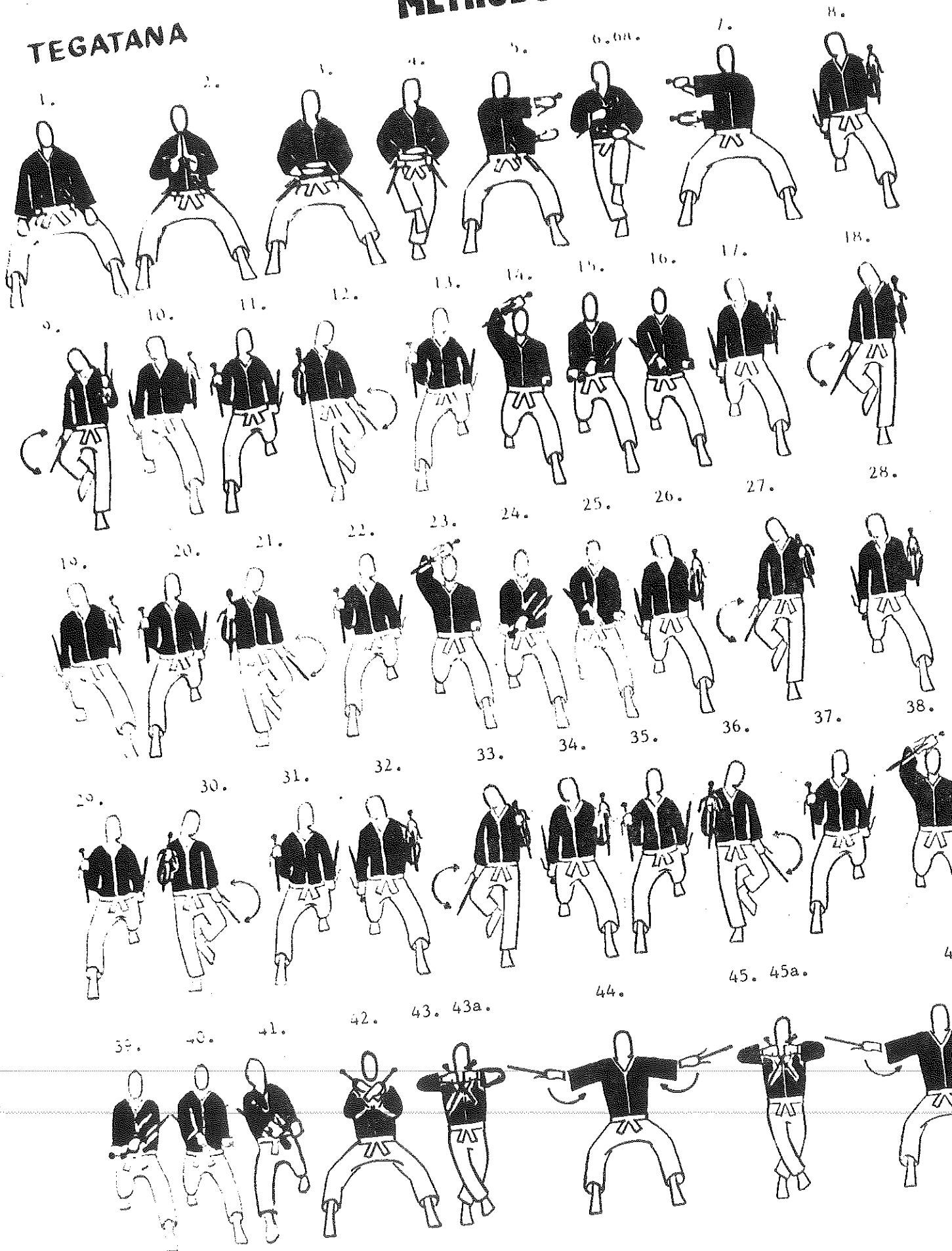
3. Attacker applies choke. Performer Reaction-BRINGS ARMS UP TO BREAK ATTACKER'S CHOKE.
4. Performer Reaction-CONTINUE CIRCULAR MOTION AND STRIKE KNIFE EDGE OF ATTACKER'S NECK, DISRUPTING OF ATTACKER.
5. Performer Reaction-COVER.

Continuation of  
INTERPRETATION OF KATA NAI FUNCHIN (3)

6. Preparatory position.
7. Attacker executes a right front kick from 10° off of the right side. Performer Reaction-EXECUTES A RIGHT CRESCENT KICK BLOCK.
8. Same attacker executes a right middle punch. Performer Reaction-EXECUTES A LEFT MIDDLE BLOCK.
9. Same attacker executes a left head punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A RIGHT HIGH BLOCK AND A LEFT MIDDLE PUNCH.
10. Same attacker. Performer Reaction-DEFLECTS ATTACKER'S LEFT ARM WITH THE RIGHT ARM, GRABS ATTACKER'S RIGHT ARM WITH THE LEFT PULLS ATTACKER'S ARM TOWARD PERFORMER'S BODY AND EXECUTES A RIGHT BACK OF FIST STRIKE.
11. Preparatory position.
12. New attacker executes a left middle punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT PALM BLOCK AND A RIGHT MIDDLE PUNCH.
13. Same attacker. Performer Reaction-IMMEDIATELY EXECUTES A RIGHT MIDDLE BLOCK MOVING ATTACKER'S PREVIOUS PUNCH OUT OF THE WAY.
14. Preparatory position.
15. New attacker executes a right front kick from 10° off the right side. Performer Reaction-EXECUTES A RIGHT CRESCENT KICK BLOCK.
16. Same attacker executes a left front kick. Performer Reaction-EXECUTES A CIRCULAR ARM HOOK BLOCK CAUSING ATTACKER TO BE PINNED TO THE WALL. CONTINUE MOTION AND STRIKE RIGHT EDGE OF FIST TO ATTACKER'S GROIN.
17. Preparatory position.
18. New attacker executes a left middle punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT PALM BLOCK AND A RIGHT PUNCH.
19. Two new attackers: simultaneously attacker on right (45°) executes a right middle punch, attacker on left executes a left front kick. Performer Reaction-SIMULTANEOUSLY EXECUTES A RIGHT MIDDLE BLOCK AND A LEFT LOW BLOCK.
20. Left attacker (from 19) executes a right head punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT HIGH BLOCK AND A RIGHT MIDDLE PUNCH.
21. Same attacker. Performer Reaction-EXECUTES A LEFT FIST STRIKE TO SIDE OF HEAD. (Kiai)
22. Preparatory position.
23. New attacker executes a right middle punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A RIGHT PALM BLOCK AND A LEFT MIDDLE PUNCH.
24. Same attacker. Performer Reaction-IMMEDIATELY EXECUTES A LEFT MIDDLE BLOCK MOVING ATTACKER'S PREVIOUS PUNCH OUT OF THE WAY.
25. Preparatory position.
26. New attacker executes a left front kick from 10° off the left side. Performer Reaction-EXECUTES A LEFT CRESCENT KICK BLOCK.
27. Same attacker executes a right front kick. Performer Reaction-EXECUTES A LEFT CIRCULAR ARM HOOK BLOCK CAUSING ATTACKER TO BE PINNED TO THE WALL. CONTINUE MOTION AND STRIKE LEFT EDGE OF FIST TO ATTACKER'S GROIN.
28. Preparatory position.
29. New attacker executes a right middle punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A RIGHT PALM BLOCK AND A LEFT MIDDLE PUNCH.
30. Preparatory position.
31. Same attacker (from 28) simultaneously executes a right back of neck grab and a left knee strike. Performer Reaction-EXECUTES A RIGHT REVERSE PALM BLOCK TO KN.
32. Same attacker-Performer Reaction-EXECUTES A LEFT ROUNDHOUSE PUNCH TO ATTACKER'S RIGHT SIDE.
33. Preparatory position.
34. New attacker executes a right front kick from 10° off of the right side. Performer Reaction-EXECUTES A RIGHT CRESCENT KICK BLOCK.
35. Same attacker executes a right middle punch. Performer Reaction-EXECUTES A LEFT MIDDLE BLOCK.
36. Same attacker executes a left head punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A RIGHT HIGH BLOCK AND A LEFT MIDDLE PUNCH.
37. Same attacker. Performer Reaction-DEFLECTS ATTACKER'S LEFT ARM WITH RIGHT ARM, GRABS ATTACKER'S LEFT WITH THE LEFT AND PULLS ATTACKER TOWARD PERFORMER'S BODY AND EXECUTES A RIGHT BACK OF FIST STRIKE.
38. End of Interpretation.

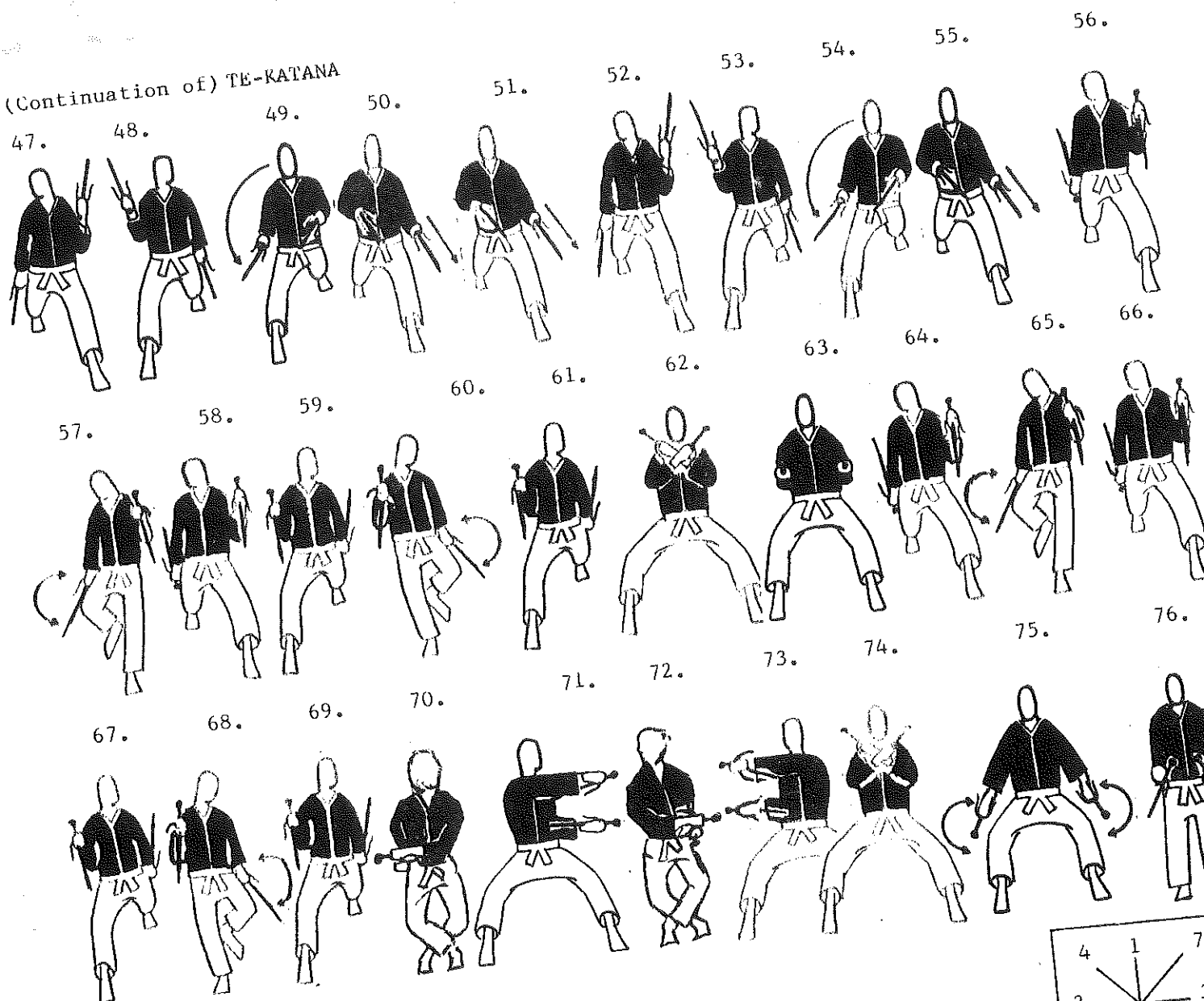
# "METHODS OF SHURI-RYU"

## TEGATANA





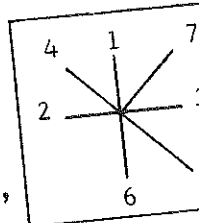
(Continuation of) TE-KATANA



# EXPLANATION OF KATA TE-KATANA (Knife Kata)

This kata should be taught only to students that can be thoroughly trusted, preferably from the rank of 3rd Grade Black Belt up. When Karate knives are not available the kata can still be worked by substituting an edge of hand strike for the KNIFE OUT position and a fist strike for the KNIFE IN position.

1. Straddle stance starting position full face to Direction 1. KNIVES HOLSTERED.
2. From same stance circle both hands over head and assume praying hands position.
3. From same stance open hands parallel to the floor (left over right) palms down. He snap to Direction 2.
4. Simultaneously cross right foot in front of left foot and grab right knife with right hand (hook with right thumb). Continue step to full face leg stance fullface to Direction 1. (eyes to Direction 2.)
5. From same stance execute a U punch (left hand low and open right hand high knife to Direction 2.
6. From same stance head snap to Direction 3.
- 6a Simultaneously cross left foot in front of right foot to Direction 3. and grab left knife with left hand (hook with left thumb) continue step to a straddle leg stance fullface to Direction 1.
7. From same stance execute a U punch (left hand high right hand low) knives point Direction 3.
8. Pivot the body 45° counterclockwise into a left forward stance fullface to Direction 3. (eyes looking to Direction 3.). Simultaneously execute a right low block and a vertical forearm block KNIVES IN.



(Continuation of)

EXPLANATION OF KATA TE-KATANA (Knife Kata)

9. Keep left hand in previous position. Simultaneously execute a right knee raise with a right knife spin KNIFE OUT to Direction 3. (KNIFE PARALLEL TO FOOT)
10. Keep left hand in previous position. Simultaneously step down into a forward stance to Direction 2. and execute a right low block spinning knife to knife in position.
11. Pivot the body 135° clockwise into a right forward stance fullface to Direction 3. (eyes to Direction 2.) Simultaneously execute a left low block and a right vertical forearm block. KNIVES IN
12. Keep right hand in previous position. Simultaneously execute a left knee raise with a left knife spin KNIFE OUT (knife parallel to foot).
13. Keep right hand in previous position. Simultaneously step down into a right forward stance to Direction 7. and execute a low block spinning knife to knife in position.
14. Pivot the body 45° counterclockwise into a left forward stance fullface to Direction 1. Execute a right high block. KNIFE IN
15. From same stance execute a left middle punch. KNIFE IN
16. From same stance execute a right middle punch. KNIFE IN
17. Step forward with the right foot towards Direction 4. into a right forward stance. Immediately pivot the body 90° counterclockwise into a left forward stance fullface to Direction 6. (eyes looking to Direction 4). Simultaneously execute a left forearm block and a right low block KNIVES IN.
18. Keep left hand in previous position. Simultaneously execute a right knee raise with a right knife spin KNIFE OUT. (knife parallel to foot)
19. Keep left hand in previous position. Simultaneously step down into a left forward stance to Direction 4. and execute a right low block spinning knife to knife in position.
20. Pivot the body 90° clockwise into a right forward stance fullface to Direction 4. Simultaneously execute a left low block and a right vertical forearm block. KNIVES IN
21. Keep right hand in previous position. Simultaneously execute a left knee raise with a left knife spin. KNIFE OUT (knife parallel to foot)
22. Keep right hand in previous position. Simultaneously step down into a right forward stance to Direction 2. and execute a left low block spinning knife to knife in position.
3. Pivot the body 90° counterclockwise into a left forward stance fullface to Direction 6. Execute a right high block. KNIFE IN
24. From same stance execute a left middle punch. KNIFE IN
25. From same stance execute a right middle punch. KNIFE IN
26. Step forward with the right foot to Direction 6. pivot the body 180° counterclockwise into a left forward stance fullface to Direction 1. (eyes to Direction 6.) Simultaneously execute a right low block and a left vertical forearm block. KNIVES IN
27. Keep left hand in previous position. Simultaneously execute a right knee raise with a right knife spin KNIFE OUT. (knife parallel to foot)
28. Keep left hand in previous position. Simultaneously step down into a left forward stance to Direction 7. execute a right low block spinning knife to knife in position.
29. Pivot the body 90° clockwise into a right forward stance fullface to Direction 5. (eyes to Direction 1.) Simultaneously executes a left low block and a right vertical forearm block KNIVES IN.
30. Keep right hand in previous position. Simultaneously executes a left knee raise with left knife spin KNIFE OUT. (knife parallel to foot)
31. Keep right hand in previous position. Simultaneously step down into a right forward stance to Direction 5. and executes a left low blocking spinning knife to knife in position.
32. Step to the left with the right foot rotating the body 45° counterclockwise into a right forward stance, immediately pivot the body 180° counterclockwise into a left forward stance fullface to Direction 1. (eyes to Direction 5.) Simultaneously execute a right low block and a left vertical forearm block. KNIVES IN
33. Keep left hand in previous position. Simultaneously execute a right knee raise with right knife spin KNIFE OUT. (knife parallel to foot)
4. Keep left hand in previous position. Simultaneously step down into a left forward stance to Direction 1. and execute a right low block spinning knife to knife in position.
35. Pivot the body 180° clockwise into a right forward stance fullface to Direction 5. (eyes to Direction 4.) Simultaneously execute a left low block and a right vertical forearm block. KNIVES IN
36. Keep right hand in previous position. Simultaneously execute a left knee raise with left knife spin KNIFE OUT (knife parallel to foot).

(Continuation of)

EXPLANATION OF KATA TE-KATANA (Knife Kata)

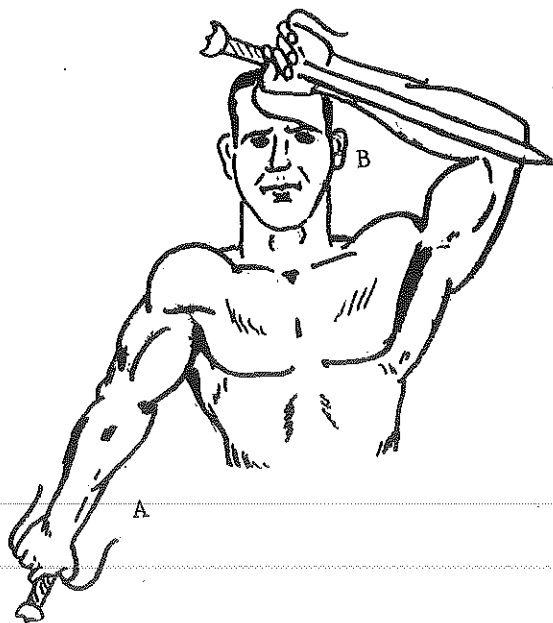
37. Keep right hand in previous position. Simultaneously step down into a right forward stance to Direction 5. and execute a left low block spinning knife to knife in position.
38. Pivot the body 125° counterclockwise into a left forward stance fullface to Direction 1. Execute a right high block. KNIFE IN
39. From same stance execute a left middle punch. KNIFE IN
40. From same stance execute a right middle punch. KNIFE IN
41. Step forward with the right foot to Direction 1. into a right forward stance, fullface to Direction 1. Execute a right middle punch. KNIFE IN
42. Step forward with the left foot into a straddle leg stance fullface to Direction 1. Execute a cross block. KNIVES IN
43. Head snap to Direction 2. simultaneously step right foot in front of left foot to Direction 2. and release grip of knives (allowing them to rest on thumbs knives remain crossed).
- 43a. Complete step to Direction 2. fullface straddle leg stance to Direction 1. (eyes to Direction 2.)
44. Simultaneously spin knives to the sides KNIVES OUT position. Simultaneously spin knives to KNIVES IN position.
45. Head snap to Direction 3. Simultaneously step left foot in front of right to Direction 3 and cross both knives in front of face. KNIVES OUT
- 45a. Complete step to Direction 3. into a fullface straddle leg stance fullface to Direction 3.
46. Simultaneously strike knives out to sides. KNIVES OUT
47. Simultaneously spin knives to KNIVES IN position. Simultaneously spin both knives to KNIVES OUT position. Step out with right foot on the 4-5 line. Immediately pivot body 135° counterclockwise into a left forward stance. Body fullface to Direction 6. (eyes to Direction 4.)
48. Simultaneously execute a right low block and a left vertical forearm block. KNIVES OUT Pivot the body clockwise 90° into a right forward stance, body fullface to Direction 2 (eyes to Direction 5) Simultaneously execute a left low block and a right vertical forearm block. KNIVES OUT
49. Pivot the body on the left foot 180° counterclockwise and step out with the right foot into a right forward stance fullface to Direction 5. Execute a right downward stroke. KNIVES OUT. Kiai
50. Step back (to Direction 4.) with the right foot into a forward stance body fullface to Direction 5. Execute a left forward thrust. KNIVES OUT
51. Leap forward to Direction 5 landing on the right foot. Place the left foot behind the right foot. Pivot the body 180° counterclockwise. Step back with the right foot into left forward stance fullface to Direction 4. Execute a left forward thrust. KNIVES OUT
52. From same stance (eyes to Direction 5.) Simultaneously execute a right low block and a left vertical forearm block. KNIVES OUT
53. Pivot the body 180° clockwise into a right forward stance to Direction 3. (eyes to Direction 4.) Simultaneously execute a left low block and a right vertical forearm block. KNIVES OUT
54. Step forward to Direction 4. with the right foot into a right forward stance fullface to Direction 4. Execute a right downward stroke. KNIVES OUT. Kiai
55. Step back to Direction 5. with the right foot into a left forward stance fullface to Direction 4. Execute a left downward thrust. KNIVES OUT
56. From same stance look to Direction 5. spin knives in and simultaneously execute a low block and a left vertical forearm block. KNIVES IN
57. Keep left hand in previous position. Simultaneously execute a right knee raise (with eyes to Direction 5.) right knife spin. KNIFE OUT
58. Keep left hand in previous position. Simultaneously step down into a left forward stance to Direction 1. and execute a right low block spinning knife to knife in position.
59. Pivot the body 90° into a right forward stance fullface to Direction 3. (eyes to Direction 4.) Simultaneously execute a left low block and a right vertical forearm block. KNIVES IN
60. Keep right hand in previous position. Simultaneously execute a left knee raise to Direction 5. with a left knife spin KNIFE OUT to Direction 4. (knife parallel to
61. Keep right hand in previous position. Simultaneously step down into a right forward stance to Direction 5. and execute a left low block spinning knife to knife in



(Continuation of)

EXPLANATION OF KATA TE-KATANA (Knife Kata)

62. Step up with right foot to a full face straddle leg stance to Direction 1. Execute a cross block.
63. From same stance execute outward middle thrusts (knives parallel to each other and floor) KNIVES IN "Spin knives for show here."
64. Pivot body 45° counterclockwise into a left forward stance fullface to Direction 4. (eyes looking to Direction 3.) Simultaneously execute a right clockwise roundhouse knife block and a left vertical forearm block.
65. Keep left hand in previous position. Simultaneously execute a right knee raise with a right knife spin KNIFE OUT (knife parallel to foot)
66. Keep left hand in previous position. Simultaneously step down into a left forward stance to Direction 4. and execute a right low block spinning knife to knife in position.
67. Pivot body 90° clockwise into a right forward stance fullface to Direction 7. (eyes to Direction 2.) Simultaneously execute a left counterclockwise roundhouse knife block and a right vertical forearm block. KNIVES IN
68. Keep right hand in previous position. Simultaneously execute a left knee raise with a left knife spin. KNIFE OUT (knife parallel to foot)
69. Keep right hand in previous position. Simultaneously step down into a right forward stance to Direction 7. and execute a left low block spinning knife to knife in position.
70. Head snap to left (Direction 2.) cross right foot in front of left, both hands in right ready position.
71. Complete step to a fullface straddle leg stance to Direction 2. (eyes to Direction 2.) Execute a U punch (knives in right hand high left hand low) to Direction 2.
72. Snap head to right (Direction 3.) Cross left foot in front of right, both hands in left ready position.
73. Complete step to a fullface straddle leg stance to Direction 3. and execute a U punch KNIFE IN (left hand high, right hand low). (eyes to Direction 3.)
74. From same stance execute a cross block (Direction 1.) knives facing body. KNIVES IN
75. From same stance execute a double low strike, knives facing forward KNIVES IN spin knives out and back in.
- 75a Bring right foot to left foot spin knives out and back in, in front of body. "Spin knives for show here."
76. Holster knives. End of Kata

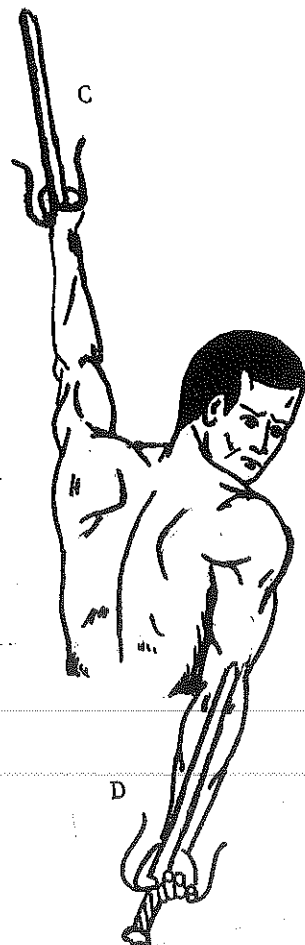


A. KNIFE IN Position  
(Backward)

B. KNIFE IN Position  
(Forward)

C. KNIFE OUT Position

D. KNIFE IN Position  
(Side)



# INTERPRETATION OF KATA TB-KATANA

1. Preparatory position.
2. Pray for forgiveness for having to resort to the use of the sai. The term staff will be used throughout interchangeably with the words bo and sword.
3. Preparatory position.
4. Preparatory moving position.
5. Attacker executes a right punch. Performer reaction-EXECUTES A LEFT MIDDLE BLOCK WITH RIGHT KNIFE THRUST TO THE FACE.
6. Preparatory moving position.
7. Attacker executes a left punch. Performer reaction-EXECUTES A RIGHT MIDDLE BLOCK WITH LEFT KNIFE THRUST TO THE FACE.
8. Attacker executes a right low staff strike. Performer reaction-EXECUTES A RIGHT LOW BLOCK (KNIFE IN). New attacker on opposite side executes a left middle staff strike. Performer reaction-EXECUTES A LEFT FOREARM BLOCK (KNIFE IN).
9. Same attacker on right swings staff back to the opposite side towards the defender's right leg. Performer reaction-RAISES RIGHT LEG TO AVOID STRIKE AND EXECUTES A RIGHT KNIFE (KNIFE OUT) LOW BLOCK PUSHING AWAY THE STAFF.
10. Same as #8.
11. New attacker executes a left low staff strike. Performer reaction-EXECUTES A LEFT LOW BLOCK (KNIFE IN). New attacker on opposite side executes a right middle staff strike. Performer reaction-EXECUTES A RIGHT FOREARM BLOCK (KNIFE IN).
12. Same attacker executes another left low staff strike to defenders left leg. Same attacker on left swings staff back to the opposite side toward defenders left leg. Performer reaction-RAISES LEFT LEG TO AVOID STRIKE AND EXECUTES A LEFT (KNIFE OUT) LOW BLOCK PUSHING THE STAFF AWAY.
13. Same as #11.
14. New attacker executes a downward staff strike to defenders head. Performers reaction-BLOCKS STRIKE (KNIFE IN).
15. Same attacker. Performer reaction-EXECUTES LEFT KNIFE THRUST (KNIFE IN).
16. Same attacker. Performer reaction-EXECUTES RIGHT KNIFE THRUST (KNIFE IN).
17. Same as #8.
18. Same as #9.
19. Same as #8.
20. Same as #11.
21. Same as #12.
22. Same as #11.
23. Same as #14.
24. Same as #15.
25. Same as #16.
26. Same as #8.
27. Same as #9.
28. Same as #8.
29. Same as #11.
30. Same as #12.
31. Same as #11.
32. Same as #8.
33. Same as #9.
34. Same as #8.
35. Same as #11.
36. Same as #12.
37. Same as #11.
38. Same as #14.
39. Same as #15.
40. Same as #16.
41. Same as #17.
42. Attacker executes a forward punch. Performer reaction-BLOCKS WITH A DOUBLE CROSS BLOCK.
43. Performer reaction-PREPARATORY MOVING POSITION.
44. New attacker on left executes a left staff strike to defenders head. Performers reaction-BLOCKS WITH LEFT STRIKE (KNIFE OUT). New attacker on right executes a right staff strike to defenders head. Performers reaction-BLOCKS WITH RIGHT STRIKE (KNIFE OUT).
45. Performer reaction-PREPARATORY MOVING POSITION.
- 45A. Performer reaction-PREPARATORY STRIKING POSITION.
46. Same as #44.
47. New attacker executes a right staff strike. Performers reaction-EXECUTES A RIGHT LOW BLOCK. New attacker executes a right staff strike to the outside of the defenders head. Performers reaction-EXECUTES A LEFT HIGH INSIDE STRIKE (KNIFE OUT) BLOCK.
48. New attacker executes a left staff strike. Performer reaction-EXECUTES A LEFT LOW BLOCK (KNIFE OUT). New attacker executes a left staff strike to the outside of the defenders body. Performer reaction-EXECUTES A RIGHT INSIDE FOREARM BLOCK (KNIFE OUT).

(Continuation of)  
INTERPRETATION OF KATA TE-KATANA

49. New attacker executes a side staff strike to defenders body. Performer reaction-  
BLOCKS ATTACKERS STAFF (KNIFE OUT).
50. Same attacker. Performer reaction-EXECUTES A LEFT THRUST (KNIFE OUT) TO ATTACKERS  
MID-SECTION.
51. Same as #50.
52. Same as #47.
53. Same as #48.
54. Same as #49.
55. Same as #50.
56. Same as #8.
57. Same as #9.
58. Same as #8.
59. Same as #11.
60. Same as #12.
61. Same as #11.
62. Attacker applies a two handed choke to defenders neck. Performer reaction-WARDS  
OFF ATTACKERS CHOKE WITH A DOUBLE CROSS BLOCK.
63. Performer reaction-BLOCKS BOTH OF ATTACKERS CHOKING ARMS AND BREAKS THE CHOKE.
64. Same as #8.
65. Same as #9.
66. Same as #8.
67. Same as #11.
68. Same as #12.
69. Same as #11.
70. Preparatory striking position.
71. Performers reaction-Same as #5.
72. Preparatory striking position.
73. Performers reaction-Same as #7.
74. Same as #42
75. New attacker on left executes a low staff strike. Performers reaction-BLOCKS WITH  
LOW KNIFE STRIKE (KNIFE IN). New attacker on right executes a low staff strike.  
 Performer reaction-BLOCKS WITH A LOW KNIFE STRIKE (KNIFE IN).
76. Holster knives. End of Kata.

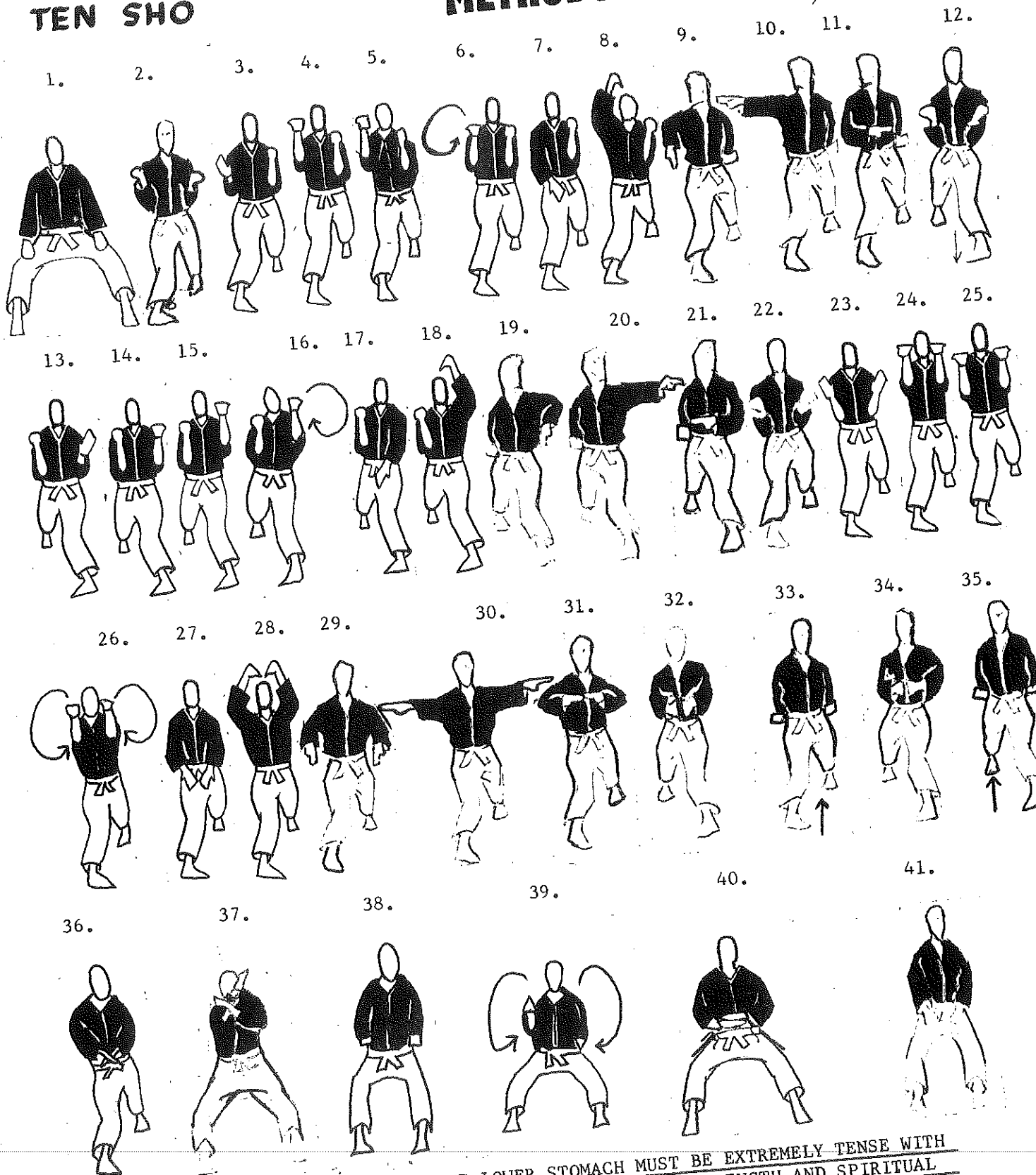
A MIND FREE FROM ILLUSIONS AND WORRY

Do not allow illusions to disillusion your study and practice of the way in Karate-do. When illusions disappear we find reality. When we find reality we become tranquil. When we are tranquil we live Karate-do. Questions to ask yourself when disillusioned or when faced with a problem. The questions can also be used in meditation.

1. What is the nature of my problem.
2. If solved will it continue to trouble me.
3. What do I know about my problem.
4. When can I resolve my problem.
5. What do I think about my problem.
6. Is it different from my other problems.
7. How would someone else view my problem.
8. How is it's solution going to affect me or others.
9. Is it necessary to solve it
10. What is my illusion NOW about my problem
11. Is it going to affect me or others if it is not solved
12. Can I approach it differently
13. Do I really want to solve it

# TEN SHO

## "METHODS OF SHURI-RYU"



WHEN PERFORMING TENSHO, THE LOWER STOMACH MUST BE EXTREMELY TENSE WITH RAPID AND STRENUOUS BODY MOVEMENTS OF PHYSICAL STRENGTH AND SPIRITUAL CONCENTRATION. THE HAND MOVEMENTS ROTATE IN EITHER DIRECTION (LIKE A BALL) AND WHEN MAKING CONTACT WITH OPPONENT'S HANDS OR ARMS, MUST MOVE WITH AND CONTROL HIS MOVEMENTS (LIKE TRAPPING HANDS) WITHOUT BREAKING CONTACT OF THE OPPONENT'S BODY OR MOVEMENT.



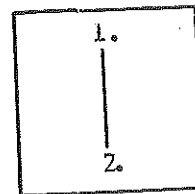
# EXPLANATION OF TEN SHO - (Thousand Hands -Heaven Breath Form)

Note: 1. All hand movements are done with tension under breath.

2. The pelvis rises with each exhalation.

3. All middle block positions must have the elbows inside of the rib cage and the fists must be slightly outside of the shoulders.

4. Relax and drop hips after all arm movements.



1. Straddle stance starting position full face to direction 1. Double low blocks.
2. Step forward into a right Sanchin stance facing direction 1. Simultaneously the arms, hands open, move down forward and into a low cross block position.

NOTE: From this position begins the breath and tension movements of the arms. The forearms rotate from the elbows upward and outward to a double clenched fist middle block position. The breath stops as the movements stops. Relax and drop the pelvis.

3. Cross the right open hand to the left shoulder and execute a right edge of hand tension strike shoulder level.
4. Cross the right open hand to the left shoulder and quickly draw hand back to the right hip. Execute an upward right palm heel arm break strike (head level with tension) (palm up fingers forward).
5. Cross the right open hand to the left shoulder and quickly draw hand back to the right hip. Execute a right palm heel chin level strike (tension) (palm up fingers facing backwards).
6. Execute two right circular double open hand (palm out) hook blocks. (shoulder level)
7. Cross the right open hand to the left shoulder quickly draw hand back to the right hip. Execute a right palm heel strike to groin level. (tension) (palm out fingers downward)
8. Turn right hand over and slowly raise the arm in a crane head (face level) position while inhaling (pelvis dropped).
9. Turn hand upward and execute a right downward two finger shake head tension block. (pelvis rises)
10. Turn hand sideways and cross right hand to right side of body and execute a right chicken head strike to the right while inhaling (pelvis dropped).
11. Turn hand outward and execute a right two finger snake head tension block to front center of body. (pelvis rises)
12. Step forward with the left foot into a left Sanchin stance facing direction 1. Simultaneously the arms move down, forward and into a low cross block position. Rotate the forearms from the elbow upward and outward to a clenched fist middle block position. Continuing breath and tension at the end of the movement relax and drop the pelvis.
13. Cross the left open hand to the right shoulder and execute a left edge of hand tension strike (shoulder level).
14. Cross the left open hand to the right shoulder and quickly draw hand back to the hip. Execute an upward left palm heel strike head level arm break (tension) (palm up fingers forward),
15. Cross the left open hand to the right shoulder and quickly draw hand back to the left hip. Execute a left palm heel (chin level) strike (tension)
16. Execute two left circular open hand (palm out) hook blocks (shoulder level)
17. Cross the left open hand to the right shoulder quickly draw hand back to the left hip. Execute a left palm heel strike to groin level. (tension) (palm out fingers downward)
18. Turn left hand over and slowly raise the arm in a crane head (face level) position while inhaling (pelvis dropped).
19. Turn hand upward and execute a left downward two finger snake head tension block. (pelvis rises)

CONTINUATION OF KATA TEN SHO

20. Turn hand sideways, cross left hand to left side of body and execute a left chicken head strike to the left while inhaling (pelvis dropped).
21. Turn hand outward and execute a left two finger snake head tension block to front center of body. (pelvis rises) exhale
22. Step forward with the right foot into a right Sanchin stance facing direction 1. Simultaneously the arms move down, forward and into a low cross block position. Rotate the forearms from the elbow upward and outward to a clenched fist middle block position. Continuing breath and tension at the end of the movement relax and drop the pelvis.
23. Cross both open hands to opposite shoulders and execute double edge of hand tension strikes (shoulder level).
24. Cross both open hands to opposite shoulders and quickly draw both hands back to the hips. Execute double upward palm heel strikes head level. (arm breaks with tension) (palms up fingers forward)
25. Cross both open hands to opposite shoulders and quickly draw both hands back to the hips. Execute double palm heel chin level strikes (tension) (palms up fingers facing backward)
26. Execute two circular double open hand (palm out) hook blocks (shoulder level).
27. Cross both open hands to opposite shoulders and quickly draw both hands back to the hips. Execute double palm heel strikes groin level (tension) (palms out fingers downward).
28. Turn both hands over and slowly raise the arms in a crane head (face level) position while inhaling (pelvis dropped).
29. Turn both hands upward and execute double downward two finger snake head tension blocks. (pelvis rises) exhale
30. Turn both hands sideways, move both hands to opposite sides of the body and execute double chicken head strikes to the sides while inhaling (pelvis dropped).
31. Turn both hands outward and execute double two finger snake head tension blocks to front center of body. (pelvis rises) exhale
32. Simultaneously reach forward with both hands crossed (ear level) and step backward to direction 2 into a left Sanchin stance.
33. Bring both hands back to hips (hands open) Kiai
34. Simultaneously reach forward with both hands crossed (shoulder level) and step backward to direction 2 into a right Sanchin stance.
35. Bring both hands back to hips (hands open) Kiai.
36. Simultaneously reach forward with both hands crossed (stomach level) and step backward to direction 2, into a fullface straddle stance.
37. Bring both hands back to hips (hands closed). Kiai
38. Remain in previous stance execute a left open hand block and a right palm heel strike to the chin to direction 1.
39. Execute a full roundhouse block simultaneously with both hands moving clockwise. The right open hand stops with fingers pointing upward and the left open hand stops with the fingers pointing downward.
40. Circle both hands (left hand over right fist) (with palms down). Push hands slowly downward until both arms are fully extended (with breath and tension).
41. Execute double low blocks.  
Bring right foot to the left foot. End of kata.

TENSHO - (the earth reflection in heaven)  
Kata Tensho resembles the sudden awareness of the false-self to the real-self. In it lies true existence. Truth exist in many forms and only through serious study and continuous practice (thousands of times) it reveals its true nature. Tensho expresses a triple nature, (1) a subtle inner meaning, (2) an outer explanation, (3) a divine principal.

# INTERPRETATION OF TEN SHO KATA

1. Preparatory position.
2. First attacker executes a two arm grab for the shoulders. Performer Reaction-EXECUTES DOUBLE MIDDLE BLOCKS.
3. New attacker executes a right handed cross arm grab. Performer Reaction-EXECUTES A RIGHT EDGE OF HAND STRIKE TO ATTACKER'S ARM. THIS LOOSENS ATTACKER'S GRIP BUT DOESN'T BREAK THE HOLD.
4. Same attacker. Performer Reaction-EXECUTES A RIGHT PALM STRIKE TO ATTACKER'S ELBOW WHICH BREAKS THE HOLD.
5. Same attacker. Performer Reaction-EXECUTES A RIGHT PALM STRIKE TO ATTACKER'S CHIN.
6. Same attacker. Performer Reaction-EXECUTES TWO HOOK BLOCKS MOVING ATTACKER'S ARM AWAY FROM BODY.
7. Same attacker. Performer Reaction-EXECUTES A RIGHT PALM STRIKE TO ATTACKER'S GROIN.
8. New attacker moves in with a two arm grab. Performer Reaction-EXECUTES A RIGHT CRANE STRIKE TO ATTACKER'S GROIN. THE CRANE HAND THEN CONTINUES UPWARD TO STRIKE THE ATTACKER'S CHIN.
9. Same attacker. Performer Reaction-EXECUTES A DOWNWARD SNAKE STRIKE RIPPING THE EYES.
10. Same attacker. Performer Reaction-EXECUTES A RIGHT CHICKEN HEAD STRIKE TO ATTACKER'S JAW.
11. Same attacker. Performer Reaction-EXECUTES A RIGHT HEEL OF HAND STRIKE TO ATTACKER'S JAW.  
(In Kata Ten Sho the same attackers are eliminated several times reminding us of the popular quote, "A coward dies a thousand deaths and a hero dies only once.")
12. New attacker executes a two arm grab shoulder level. Performer Reaction-EXECUTES A DOUBLE MIDDLE BLOCK.
13. New attacker executes a left handed cross arm grab. Performer Reaction-EXECUTES A LEFT EDGE OF HAND STRIKE TO ATTACKER'S ARM. THIS LOOSENS ATTACKER'S GRIP BUT DOESN'T BREAK THE HOLD.
14. Same attacker. Performer Reaction-EXECUTES A LEFT PALM STRIKE TO THE ATTACKER'S ELBOW WHICH BREAKS THE HOLD.
15. Same attacker. Performer Reaction-EXECUTES A LEFT PALM STRIKE TO ATTACKER'S CHIN.
16. Same attacker. Performer Reaction-EXECUTES TWO HOOK BLOCKS MOVING THE ATTACKER'S ARM AWAY FROM THE BODY.
17. Same attacker. Performer Reaction-EXECUTES A LEFT PALM STRIKE TO ATTACKER'S GROIN.
18. New attacker moves in with a two arm grab. Performer Reaction-EXECUTES A LEFT CRANE STRIKE TO ATTACKER'S GROIN. THE CRANE HAND THEN CONTINUES UPWARD TO STRIKE THE ATTACKER'S CHIN.
19. Same attacker. Performer Reaction-EXECUTES A DOWNWARD SNAKE STRIKE RIPPING THE EYES.
20. Same attacker. Performer Reaction-EXECUTES A LEFT CHICKEN HEAD STRIKE TO ATTACKER'S JAW.
21. Same attacker. Performer Reaction-EXECUTES A LEFT HEEL OF HAND STRIKE TO ATTACKER'S JAW.
22. Two new attackers move in with single arm grabs to the shoulders. (left attacker grabs performers left shoulder with the left arm, right attacker grabs performers right shoulder with the right arm.) Performer Reaction-EXECUTES A DOUBLE MIDDLE BLOCK BREAKING THE HOLD.
23. Same two attackers repeat the grab. Performer Reaction-EXECUTES DOUBLE EDGE OF HAND BLOCKS TO ATTACKER ARMS. THIS LOOSENS THE GRIP BUT DOESN'T BREAK THE HOLD.
24. Same attackers. Performer Reaction-EXECUTES A DOUBLE PALM STRIKE TO ATTACKERS' ELBOWS BREAKING THE HOLD.
25. Same attackers. Performer Reaction-EXECUTES A DOUBLE PALM STRIKE TO THE ATTACKER'S CHINS.
26. Same attackers. Performer Reaction-EXECUTES TWO DOUBLE HOOK BLOCKS MOVING THE ATTACKERS' ARMS AWAY FROM THE BODY.
27. Same attackers. Performer Reaction-EXECUTES A DOUBLE PALM STRIKE TO ATTACKERS' GROINS.
28. Two new attackers move in attempting two arm grabs. Performer Reaction-EXECUTES A DOUBLE CRANE STRIKE TO THE GROINS. THE CRANE HANDS CONTINUE TO MOVE UPWARD TO THE ATTACKERS' CHINS.
29. Same attackers. Performer Reaction-EXECUTES A DOUBLE DOWNWARD SNAKE STRIKE RIPPING THE EYES.
30. Same attackers. Performer Reaction-EXECUTES A DOUBLE CHICKEN HEAD STRIKE TO ATTACKERS' JAWS.
31. Same attackers. Performer Reaction-EXECUTES A DOUBLE PALM STRIKE TO ATTACKERS' HEADS, STRIKING THE HEADS TOGETHER.
32. New attacker moves in with a two arm grab. Performer Reaction-EXECUTES A CROSS ARM GRAB WITH BOTH HANDS GRABBING THE EARS.
33. Same attacker. Performer Reaction-TEARS THE EARS AS THE HANDS ARE BROUGHT TO THE BODY.
34. Same attacker. Performer Reaction-EXECUTES A CROSS ARM LAPEL CHOKE.
35. Same attacker. Performer Reaction-APPLIES TENSION TO THE CHOKE, BRINGING THE ATTACKER TO THE BODY.

(Continuation of)  
INTERPRETATION OF TEN SHO KATA

36. New attacker attempts a two arm grab. Performer Reaction-EXECUTES A TWO HANDED CROSS ARM GRAB TO ATTACKER'S MIDSECTION.
37. Same attacker. Performer Reaction-PULLS THE ATTACKER TOWARDS PERFORMER.
38. Same attacker executes a right face punch. Performer Reaction-EXECUTES A LEFT PALM BLOCK WITH A RIGHT PALM STRIKE TO ATTACKER'S CHIN.

39. Same attacker executes a left middle punch. Performer Reaction-EXECUTES A FULL ROUNDHOUSE BLOCK. THE HANDS ARE THEN EXTENDED TO ATTACKER'S FACE AND GROIN.
40. Same attacker. Performer Reaction-EXECUTES A RIGHT ROUND PUNCH TO ATTACKER'S HEAD.
41. Preparatory position.  
 End of Kata.

THE FOLLOWING ARE INTERPRETATIONS OF KATAS; WUNSU, ANAKA, NAIFUNCHIN #1, SANCHIN, EMPISHO, TENSUO, TSUESHO, BASAIDAI, GOPEISHO, AND DANENNSHO. ILLUSTRATIONS, DIAGRAMS, AND EXPLANATIONS CAN BE FOUND IN "METHODS OF SHURI-RYU" MANUALS, (7th KYU TO 1st DAN) WHICH MAY BE OBTAINED FROM NATIONAL HEADQUARTERS, 909 EAST McDOWELL ROAD, PHOENIX, ARIZONA 85006.

INTERPRETATION OF KATA WANSU

1. Preparation position.
2. Attacker with back facing performer. Performer Reaction-STRIKES WITH RIGHT HAMMER FIST TO ATTACKER'S TEMPLE.
3. Same Attacker-Performer Reaction-CIRCLES BOTH HANDS AROUND TO FRONT OF ATTACKER'S THROAT.
4. Same Attacker-Performer Reaction-BREAKS ATTACKER'S BALANCE BY STEPPING BACK.
5. Performer Reaction-PULL ATTACKER TOWARDS CHEST. (Collapsing attacker's throat)
6. New Attacker-executes a right front kick to stomach. Performer Reaction-BLOCKS KICK.
7. Same Attacker-Performer Reaction-STRIKES ATTACKER TO HEAD.
8. New Attacker-executes a right middle punch. Performer Reaction-STEPS INSIDE OF THE PUNCH AND EXECUTES A LEFT EDGE OF FIST STRIKE TO THE GROIN.
9. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
10. New Attacker in a left front stance executes a left punch. Performer Reaction-BLOCKS PUNCH.
11. Same Attacker-executes a right punch. Performer Reaction-BLOCKS AND PUNCHES.
12. Same Attacker-Performer Reaction-STRIKES TO GROIN.
13. New Attacker-executes a right front kick. Performer Reaction-BLOCKS KICK.
14. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
15. New Attacker-executes a left punch from left front stance. Performer Reaction-BLOCKS PUNCH.
16. Same attacker executes a right punch. Performer Reaction-BLOCKS AND STRIKES TO SOLAR PLEXIS.
17. Same attacker. Performer Reaction-STRIKES TO GROIN.
18. New Attacker-executes a right front kick. Performer Reaction-BLOCKS KICK.
19. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
20. New Attacker-executes a left punch from a left front stance. Performer Reaction-BLOCKS PUNCH.
21. Same attacker executes a right punch. Performer Reaction-BLOCKS AND STRIKES TO SOLAR PLEXIS.
22. Same Attacker-Performer Reaction-STRIKES TO GROIN.
23. New Attacker-executes a right front kick. Performer Reaction-BLOCKS KICK.
24. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
25. Preparatory position.
26. Same Attacker-Performer Reaction-STRIKES RIGHT HAMMER FIST TO HEAD.
27. Performer Reaction-PULLS ATTACKER'S HEAD TOWARDS BODY.
28. Performer Reaction-KICKS TO GROIN.
29. New Attacker-executes a right punch from right front stance. Performer Reaction-BLOCKS AND PULLS DOWN AND GRABS THE PUNCHING ARM.
30. Performer Reaction-STRIKES TO CHIN.
31. New Attacker-moves in with a two arm grab from 45° angle off the right foot. Performer Reaction-PREPARATION POSITION.
32. Same Attacker-Performer Reaction-LUNGES AND GRABS THROAT AND GROIN.
33. Performer Reaction-PLACES ATTACKER ON SHOULDERS.
34. Performer Reaction-URNS ATTACKER AROUND ON SHOULDERS AND THROWS TO GROUND. STRIKER ATTACKER LAYING ON FLOOR WITH A PALM HEEL HAND STRIKE.
35. Performer Reaction-SCANS FOR NEW ATTACKER.
36. Performer Reaction-SCANS FOR NEW ATTACKER.
37. Preparatory position.
38. End of Kata.



## INTERPRETATION OF KATA ANAKU

1. Preparation position.
2. Performer Reaction-SCANS FOR ATTACKERS.
3. Performer Reaction-SCANS FOR ATTACKERS.
4. Attacker-executes a right punch from a right front stance. Performer Reaction-BLOCKS PUNCH. Attacker moves in from a 45° angle.
5. Performer Reaction-STRIKES TO SOLAR PLEXIS.
6. Performer Reaction-STRIKES TO SOLAR PLEXIS.
7. New Attacker-executes a left punch from a left front stance. Performer Reaction-BLOCKS PUNCH. (Attacker moves in from a 45° angle.)
8. Performer Reaction-STRIKES TO SOLAR PLEXIS.
9. Performer Reaction-STRIKES TO SOLAR PLEXIS.
10. Performer Reaction-COVER POSITION.
11. Performer Reaction-PREPARATION POSITION.
11. (a) New attacker executes a double U punch (right to face, left to body) Performer Reaction-EXECUTES RIGHT MIDDLE AND LEFT HIGH SIMULTANEOUS BLOCKS FROM A RIGHT FRONT STANCE.
12. Same Attacker-Performer Reaction-STRIKES RIGHT HAMMER FIST TO HEAD.
13. Performer Reaction-PREPARATION POSITION.
13. (a) Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
14. New Attacker-executes a right punch from a right front stance. Performer Reaction-BLOCKS PUNCH. (Attacker moves in from a 45° angle.)
15. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.

## INTERPRETATION OF KATA NAI-FUNCHIN (1) SHO

1. Preparatory position.
2. Performer Reaction-BRING RIGHT FOOT TO LEFT FOOT AGAINST A TWO HANDED FRONT CHOKE. (In Kata Nai-Funchin (1) Sho, the beginning hidden movement means, "I gather within me all the forces of earth. I look up and ask the heavens for perfection of self. I instill its force and energy (fire and earth element) into my body." All hidden movements have a physical interpretation. The physical interpretation and application is as follows.
3. Attacker applies choke. Performer Reaction-BRINGS ARMS UP TO BREAK ATTACKER'S CHOKE.
4. Performer Reaction-CONTINUE CIRCULAR MOTION AND STRIKE KNIFE EDGE TO EACH SIDE OF ATTACKER'S NECK, DISPOSING OF ATTACKER.
5. Performer Reaction-COVER POSITION.

16. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
17. Same Attacker-Performer Reaction-KICKS TO GROIN.
17. (a) Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS. (Kiai)
18. New Attacker-executes a left punch from a left front stance. Performer Reaction-BLOCKS PUNCH. (Attacker moves in from a 45° angle.)
19. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
20. Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
21. Same Attacker-Performer Reaction-KICKS TO GROIN.
21. (b) Same Attacker-Performer Reaction-STRIKES TO SOLAR PLEXIS.
22. Performer Reaction-SCANS FOR ATTACKER.
23. New Attacker-lunges in from the left at a 45° angle. Performer Reaction-EXECUTES AN ELBOW STRIKE TO THE HEAD.
24. New Attacker-Moves in with a right front kick. Performer Reaction-BLOCKS KICK.
25. Same Attacker-Performer Reaction-PUNCHES TO GROIN.
26. Performer Reaction-COVER AND SCAN MOVEMENT.
27. Performer Reaction-PREPARATION FOR NEW ATTACKER.
28. Performer Reaction-MEET NEW ATTACKER, ATTACK WITH A FRONT KICK TO CHEST.
29. Same Attacker-Executes a right punch. Performer Reaction-BLOCKS AND PUNCHES CHEST.
30. Performer Reaction-SCANS FOR NEW ATTACKER.
31. Performer Reaction-SCANS FOR NEW ATTACKER.
32. Preparatory position.
33. End of interpretation.

6. Performer Reaction-Preparatory position STEPS ACROSS TO MEET ATTACKER.
7. Performer Reaction-BLOCK ATTACKER'S LEFT PUNCH AS ATTACKER MOVES IN FROM RIGHT.
8. Performer Reaction-GRAB SAME ATTACKER'S PULL IN.
9. Performer Reaction-STRIKE FACE WITH LEFT ELBOW. (Kiai)
10. Preparatory position.
11. New attacker steps in with a right front to midsection. Performer Reaction-BLOCK.
12. Same attacker falls forward after kick. Performer Reaction-STRIKE ROUND PUNCH THE HEAD, ELIMINATING THIS ATTACKER.
13. Performer steps across.
14. Complete step and snap head to front meet new attacker.
15. New attacker strikes with a left middle. Performer Reaction-BLOCK RIGHT MIDDLE.
16. Attacker-strikes with right middle. Performer Reaction-BLOCK LEFT MIDDLE.

(Continuation of)  
INTERPRETATION OF KATA NAI-FUNCHIN (1) SHO

17. Performer Reaction-STRIKE TO SAME ATTACKER'S GROIN WITH A LOW PUNCH, ELIMINATING THIS OPPONENT.
18. New attacker moves in at a 45° angle from the right with a left front stance and executes a right punch. Performer Reaction-SWEEPS ATTACKER'S LEFT LEG.
19. Performer Reaction-STRIKE ATTACKER'S HEAD WITH A RIGHT BLOCK STRIKE, ELIMINATING THIS OPPONENT.
20. New attacker moves in at a 45° angle from the left in a right front stance with a left punch. Performer Reaction-SWEEP ATTACKER'S RIGHT FOOT.
21. Performer Reaction-STRIKE ATTACKER'S HEAD WITH RIGHT BLOCK STRIKE, DISPOSING OF THIS OPPONENT.
22. New Attacker-moves in with right head punch. Performer Reaction-PARRY WITH RIGHT AND STRIKE LEFT UPPER CUT.
23. New Attacker-Grabs both wrists. Performer Reaction-PULLS HANDS INTO LEFT READY POSITION, ALLOWING ATTACKER TO MAINTAIN HOLD ON WRISTS.
24. Performer Reaction-PULL HANDS TO OTHER SIDE, BREAKING ATTACKER'S GRIP.
25. Performer Reaction-STRIKE ATTACKER WITH DOUBLE PARALLEL PUNCHES TO BODY, ELIMINATING THIS OPPONENT.
26. Attacker-Moves in with a two arm grab. Performer Reaction-STRIKE RIGHT PUNCH TO ATTACKER'S CHEST AND FOLLOW IT IMMEDIATELY WITH A LEFT HAMMERFIST STRIKE TO OPPONENT'S HEAD ELIMINATING THIS OPPONENT.
27. New Attacker-Moves in with a right forward stance right punch. Performer Reaction-BLOCK WITH LEFT BACK OF HAND BLOCK.
28. Performer Reaction-GRAB SAME ATTACKER'S HEAD AND PULL IN.
29. Performer Reaction-STRIKE ELBOW TO ATTACKER'S FACE, ELIMINATING THIS OPPONENT.
30. Preparatory position.
31. New attacker moves in from front with a left front kick. Performer Reaction-BLOCK KICK.
32. Attacker-Falls forward. Performer Reaction-STRIKE TO HEAD WITH A ROUND PUNCH, ELIMINATING THIS OPPONENT.
33. Performer Reaction-PREPARATION STEP ACROSS.
34. Performer Reaction-COMPLETE STEP AND HEAD SNAP TO MEET NEW ATTACKER.
35. New attacker punches with a right middle punch. Performer Reaction-BLOCK LEFT MIDDLE BLOCK.
36. Same Attacker-Punches with left middle punch. Performer Reaction-BLOCK RIGHT MIDDLE BLOCK.
37. Performer Reaction-STRIKE TO ATTACKER'S GROIN, ELIMINATING THIS OPPONENT.
38. Attacker-Moves in at a 45° angle from the left in a right front stance with a left punch. Performer Reaction-SWEEP ATTACKER'S RIGHT FOOT AND STEP DOWN.
39. Performer Reaction-STRIKE ATTACKER'S HEAD WITH LEFT BLOCK PUNCH, ELIMINATING THIS OPPONENT.
40. New attacker moves in at a 45° angle from right with a left front stance and right punch. Performer Reaction-SWEEP ATTACKER'S LEFT LEG STEP DOWN.
41. Performer Reaction-STRIKE ATTACKER'S HEAD WITH LEFT BLOCK PUNCH, ELIMINATING THIS OPPONENT.
42. New attacker moves in with left head punch. Performer Reaction-PARRIES WITH LEFT AND STRIKE RIGHT UPPER CUT, ELIMINATING THIS OPPONENT.
43. New Attacker- Grabs both wrists. Performer Reaction-PULL HANDS INTO RIGHT READY POSITION, ALLOWING ATTACKER TO MAINTAIN HOLD ON WRISTS.
44. Performer Reaction-PULL HANDS TO OTHER SIDE BREAKING ATTACKER'S GRIP.
45. Performer Reaction-STRIKE ATTACKER WITH DOUBLE PARALLEL PUNCHES TO BODY ELIMINATING THIS OPPONENT.
46. Attacker-moves in with a two arm grab. Performer Reaction-STRIKE LEFT PUNCH TO ATTACKER'S CHEST AND FOLLOW IT IMMEDIATELY WITH A RIGHT HAMMERFIST STRIKE TO ATTACKER'S HEAD.
47. Performer Reaction-SCAN FOR NEW OPPONENTS WITH RIGHT BACK OF HAND BLOCK.
48. Performer Reaction-BRING IN HAND.
49. End of Interpretation.



# INTERPRETATION KATA SAN-CHIN

1. Preparatory position.
2. Attacker-Grabs throat with two hands from front. Performer Reaction-BREAKS CHOKE.
3. Performer Reaction-PREPARATORY POSITION.
4. Performer Reaction-STRIKES TO SOLAR PLEXIS.
5. Same attacker executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
6. New Attacker-Grabs throat with two hands from front. Performer Reaction-BREAKS CHOKE.
7. Performer Reaction-PREPARATORY POSITION.
8. Performer Reaction-STRIKES TO SOLAR PLEXIS.
9. Same Attacker-executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
10. New Attacker-Grabs throat with two hands from front. Performer Reaction-BREAKS CHOKE.
11. Performer Reaction-PREPARATORY MOVEMENT.
12. Performer Reaction-STRIKES TO SOLAR PLEXIS.
13. Same Attacker-executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
14. Performer Reaction-STEP ACROSS (HEAD SNAP) TO PREPARATORY POSITION.
15. New Attacker-attacks from rear and execute a right punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
16. Performer Reaction-STRIKES TO SOLAR PLEXIS.
17. Same Attacker-executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
18. New Attacker-Grabs throat with two hands from front. Performer Reaction-BREAKS CHOKE.
19. Performer Reaction-PREPARATORY MOVEMENT.
20. Performer Reaction-STRIKES TO SOLAR PLEXIS.
21. Same Attacker-executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
22. Performer Reaction-STEP ACROSS (HEAD SNAP) TO PREPARATORY POSITION.
23. New Attacker-Attacks from rear and executes a right punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
24. Performer Reaction-STRIKES TO SOLAR PLEXIS.
25. Same attacker executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
26. New Attacker-Grabs throat with two hands from front. Performer Reaction-BREAKS CHOKE.
27. Performer Reaction-PREPARATORY MOVEMENT.
28. Performer Reaction-STRIKES TO SOLAR PLEXIS.
29. Same Attacker-executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
30. Performer Reaction-PREPARATORY MOVEMENT.
31. Performer Reaction-STRIKES TO SOLAR PLEXIS.
32. Same Attacker-executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT MIDDLE BLOCK.
33. Performer Reaction-PREPARATORY MOVEMENT.
34. Performer Reaction-STRIKES TO SOLAR PLEXIS.
35. Same Attacker-executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT MIDDLE BLOCK.
36. Performer Reaction-PREPARATORY MOVEMENT.
37. Performer Reaction-STRIKES TO EYES.
38. Performer Reaction-PREPARATORY MOVEMENT.
39. Performer Reaction-STRIKES TO THROAT.
40. Performer Reaction-PREPARATORY MOVEMENT.
- 41-41(a). Performer Reaction-GRABS EARS AND PULLS EARS BACK. (kiai)
42. Performer Reaction-PREPARATORY MOVEMENT.
43. New Attacker-Executes a right punch. Performer Reaction-EXECUTES A LEFT MIDDLE BLOCK AND EXECUTES A RIGHT HEEL PALM STRIKE TO CHIN.
44. Same Attacker-Executes a left punch. Performer Reaction-EXECUTES A LEFT MIDDLE BLOCK AND CIRCLES WITH HANDS TYPING UP THE ARMS OF THE ATTACKER.
45. Performer Reaction-PREPARATORY MOVEMENT.
46. Performer Reaction-STRIKES FACIAL GROIN.
47. End of Interpretation.

When performing either Ten-sho or San-chin Katas, use the breathing exercises found in the "Shuri-ryu Brown to 1st Grade Black Belt" manual. Use both the HARD and LOUD (and the SOFT and QUITE (nogare) exhaling methods. In loud breathing open the mouth while exhaling, placing the tip of the tongue between the teeth while forcing the air out with a loud audible sound. In soft breathing, exhale quietly and tranquilly with the mouth partially open with the tip of the tongue between the teeth while softly forcing the air out.

## INTERPRETATION OF KATA EMPI-SHO (Embi)

1. Preparatory position.
2. Left preparatory position. Attacker grabs defender's hands.
3. Performer Reaction-PULLS HANDS TO OTHER SIDE OF BODY BREAKING ATTACKER'S HOLD.
4. Performer Reaction-PIVOTS INTO LEFT FORWARD STANCE. Attacker begins to fall. Performer Reaction-LEFT OPEN HAND BLOCK TO RIGHT ARM AND A RIGHT DRAGON PUNCH TO ATTACKER'S GROIN.
5. Performer Reaction-PREPARATORY POSITION.
6. New attacker executes a right kick. Performer Reaction-LEFT LOW BLOCK.
7. Performer Reaction-RIGHT MIDDLE PUNCH.
8. Performer Reaction-RIGHT FRONT KICK.
9. Same attacker executes a left punch. Performer Reaction-RIGHT AUGMENTED MIDDLE BLOCK.
10. Performer Reaction-SHIFTS INTO A FORWARD STANCE AND STRIKES BACKWARD WITH A RIGHT LOW BACK-KNUCKLE STRIKE. (SNAPS HEAD)
11. New attacker executes a right kick. Performer Reaction-LEFT LOW BLOCK.
12. Performer Reaction-RIGHT MIDDLE PUNCH.
13. Performer Reaction-RIGHT FRONT KICK.
14. Same attacker executes a left punch. Performer Reaction-AUGMENTED RIGHT MIDDLE BLOCK.
15. Performer Reaction-SHIFTS INTO A FORWARD STANCE AND STRIKES BACKWARD WITH A LOW BACK-KNUCKLE STRIKE. (SNAP HEAD)
16. New attacker executes a left kick. Performer Reaction-LEFT LOW BLOCK.
17. (a) New attacker executes a front choke. Performer Reaction-BREAKS CHOKE WITH LEFT HAND WHILE SWEEPING ATTACKER WITH LEFT LEG, CAUSING ATTACKER TO TURN 180° BACK TO PERFORMER.
17. (b) Performer Reaction-EXECUTES RIGHT ELBOW STRIKE TO ATTACKER'S BACK AS ATTACKER BEGINS TO DROP, PERFORMER

- STRIKES AN ELBOW STRIKE TO THE TOP OF THE ATTACKER'S HEAD. (Kiai)
18. Performer Reaction-PREPARATORY POSITION.
19. New attacker executes a left punch. Performer Reaction-RIGHT EDGE OF HAND BLOCK.
20. Same attacker-executes a right punch. Performer Reaction-LEFT EDGE OF HAND BLOCK.
21. Same attacker-executes a left punch. Performer Reaction-RIGHT EDGE OF HAND BLOCK (HEAD SNAP)
22. New attacker-executes a right kick. Performer Reaction-LEFT LOW BLOCK.
23. Performer Reaction-RIGHT MIDDLE PUNCH.
24. Performer Reaction-RIGHT FRONT KICK.
25. Same attacker-executes a left punch. Performer Reaction-RIGHT AUGMENTED MIDDLE BLOCK.
26. Performer Reaction-SHIFTS INTO A FORWARD STANCE AND STRIKES BACKWARD WITH A LOW BACK KNUCKLE STRIKE (SNAP HEAD)
27. New attacker-executes a left punch. Performer Reaction-RIGHT BLOCK. GRABS ATTACKER'S ARM AND DRAWS ARM IN WHILE EXECUTING A LEFT SPEAR HAND TO ATTACKER'S SOLAR PLEXUS
28. Same Attacker-executes a right punch. Performer Reaction-LEFT BLOCK. GRABS ATTACKER'S ARM AND DRAWS ARM IN WHILE EXECUTING A RIGHT SPEAR HAND TO ATTACKER'S SOLAR PLEXUS.
29. Same attacker-executes a left punch. Performer Reaction-RIGHT BLOCK. GRABS ATTACKER'S ARM AND DRAWS ARM IN WHILE EXECUTING A LEFT SPEAR HAND TO ATTACKER'S SOLAR PLEXUS.
30. New attacker-rushes in. Performer Reaction-EXECUTES A DOUBLE SPEAR HAND (LEFT HAND THROAT, RIGHT HAND TO LOWER STOMACH).
31. New attacker. Executes a right punch. Performer Reaction-JUMPS UP AND SPINS 360° BLOCKS ATTACKER'S RIGHT PUNCH WITH A LEFT EDGE OF HAND.
32. Same attacker-executes a right punch. Performer Reaction-LEFT EDGE OF HAND BLOCK.
33. Preparatory position. 34. The End.

## QUESTIONS IN MIND WHEN PERFORMING KATA

In order to bring about mindfulness of movement, many hours of Kata practice are necessary. Kata practice answers many questions and the answers will provide a deeper insight into the students progress.

### BEFORE THE KATA

1. Do I know it
2. Am I free of thought
3. Am I calm
4. What is the purpose
5. Am I sure of it

### DURING THE KATA

1. Is it graceful
2. Does it flow
3. Is it strong
4. How do I feel
5. Are all the movements defined
6. Where is my breath
7. Where is my balance
8. Where is my focus
9. Where is San-chin (experience utter tension and relaxation)
10. What are the movements

### AFTER THE KATA

1. What occurred during movement
2. What did the movements suggest
3. How do I feel now
4. What will I do now



## INTERPRETATION OF KATA TSUE-SHO

1. Preparatory Bo position.
2. Preparatory Bo position.
3. Preparatory Bo position.
4. Attacker rushes in. Performer Reaction-STEPS FORWARD AND STRIKES TO RIBS.
5. Performer Reaction-STRIKES TO RIBS.
6. Performer Reaction-STRIKES TO CLAVICLE.
7. Performer Reaction-POKE TO STOMACH.
8. Performer Reaction-STRIKES TO RIBS.
9. New attacker rushes in. Performer Reaction-STEPS FORWARD AND STRIKES TO RIBS.
10. Performer Reaction-STRIKES TO RIBS.
11. Performer Reaction-STRIKES TO CLAVICLE.
12. Performer Reaction-POKE TO STOMACH.
13. Performer Reaction-STRIKES TO RIBS.
14. New attacker rushes in. Performer Reaction-STEPS FORWARD AND STRIKES TO RIBS.
15. Performer Reaction-STRIKES TO RIBS.
16. Performer Reaction-STRIKES TO CLAVICLE.
17. Performer Reaction-POKES TO STOMACH.
18. Performer Reaction-STRIKES TO RIBS.
19. New attacker rushes in. Performer Reaction-POKE TO STOMACH.
20. New attacker rushes in from opposite side of previous attacker. Performer Reaction-SNAPS HEAD AND POKES ATTACKER'S STOMACH.
21. New attacker rushes in from behind performer. Performer Reaction-SNAPS HEAD AND MOVES TO MEET ATTACK WITH A POKE TO ATTACKER'S STOMACH.
22. New attacker rushes in from opposite side of previous attacker. Performer Reaction-SNAPS HEAD AND POKES ATTACKER'S STOMACH.
23. Same attacker strikes either with a punch or a sword. Performer Reaction-BLOCKS STRIKE.

24. New attacker rushes in from opposite side of previous attacker. Performer Reaction-TURNS 180° AND POKES TO STOMACH.
25. New attacker rushes in from opposite side of previous attacker. Performer Reaction-POKES TO STOMACH.
26. Same attacker strikes with either a punch or a sword. Performer Reaction-BLOCKS STRIKE.
27. Same attacker attempts to grab performer. Performer Reaction-DROPS TO THE LEFT KNEE, STRIKES THE OUTSIDE OF ATTACKER'S RIGHT KNEE AND THEN STRIKES THE ATTACKER'S CLAVICLE.
28. Performer Reaction-STRIKES THE INSIDE OF ATTACKER'S RIGHT KNEE AND THEN STRIKES THE ATTACKER'S
29. Performer Reaction-RISES AND POKES ATTACKER'S STOMACH.
30. New attacker rushes in from the opposite direction of previous attacker. Performer Reaction-POKES STOMACH.
31. New attacker strikes with either a punch or a sword. Performer Reaction-BLOCKS STRIKE.
32. Same attacker strikes with either a punch or a sword. Performer Reaction-STEPS BACK AND BLOCKS.
33. Same attacker strikes downward with either a hammerfist strike or a sword. Performer Reaction-STEPS BACK AND BLOCKS STRIKE (kiai).
34. Same attacker strikes with either a punch or a sword. Performer Reaction-STEPS BACK AND BLOCKS STRIKE.
35. Performer Reaction-BRINGS LEFT FOOT BACK TO RIGHT WITH BO IN UPRIGHT POSITION. End of Kata.

## INTERPRETATION OF KATA BASSAI-DAI

1. Preparatory position.
2. Preparatory position.
3. Attacker-executes a left middle punch. Performer Reaction-EXECUTES A RIGHT BLOCK AND LEFT STRIKE TO ATTACKER'S STOMACH SIMULTANEOUSLY.
4. New attacker executes a right middle punch. Performer Reaction-LEFT MIDDLE BLOCK.
5. Same attacker executes a left middle punch. Performer Reaction-RIGHT MIDDLE BLOCK.
6. Same attacker loses balance causing attacker to fall forward. Performer Reaction-STEPS BACK BRINGING LEFT FOOT TO RIGHT FOOT, AND EXECUTES A RIGHT ELBOW STRIKE.

7. New attacker executes a left middle punch. Performer Reaction-RIGHT MIDDLE BLOCK.
8. Same attacker executes right middle punch. Performer Reaction-LEFT MIDDLE BLOCK.
9. New attacker executes a right middle punch. Performer Reaction-LEFT BACK HAND BLOCK.
10. Performer Reaction-RIGHT MIDDLE PUNCH TO STOMACH.
11. Same attacker executes a left middle punch. Performer Reaction-RIGHT MIDDLE BLOCK.
12. Same attacker. Performer Reaction-MIDDLE PUNCH.
13. Same attacker executes a right middle punch. Performer Reaction-LEFT MIDDLE BLOCK.
14. New attacker executes a left middle punch. Performer Reaction-RIGHT MIDDLE BLOCK.

(Continuation of)

INTERPRETATION OF KATA BASSAI-DAI

15. Same attacker executes a right middle punch. Performer Reaction-LEFT EDGE OF HAND BLOCK.
16. Same attacker executes a left middle punch. Performer Reaction-RIGHT EDGE OF HAND BLOCK.
17. Same attacker executes a right middle punch. Performer Reaction-LEFT EDGE OF HAND BLOCK.
18. Performer Reaction-GRABS SAME ATTACKER'S RIGHT ARM WITH THE LEFT HAND AND STRIKES, BREAKING ATTACKER'S RIGHT ELBOW WITH THE RIGHT HAND.
19. Performer Reaction-PULLS SAME ATTACKER'S RIGHT ARM IN TOWARD CHEST.
20. Performer Reaction-EXECUTES A RIGHT SIDE KICK TO SAME ATTACKER'S STOMACH.
21. Performer Reaction-STRIKE SAME ATTACKER'S HEAD WITH A RIGHT ELBOW STRIKE.
22. New Attacker-executes a right middle punch. Performer Reaction-LEFT EDGE OF HAND BLOCK.
23. Same Attacker-executes a left middle punch. Performer Reaction-RIGHT EDGE OF HAND BLOCK AND GRABS SAME ATTACKER'S LEFT ARM WITH RIGHT HAND.
24. Performer Reaction-GRABS SAME ATTACKER'S LEFT ARM WITH LEFT HAND AND BREAKS ELBOW WITH AN ARM BAR.
25. Performer Reaction-COMPLETES BREAK BY DRAWING ATTACKER'S ARM TOWARD THE CHEST AND PREPARES FOR NEW ATTACKER.
26. Two New Attackers-rush performer with two arm grabs 45° from side. Performer Reaction-EXECUTES SIMULTANEOUS BACK KNUCKLE STRIKES TO ATTACKER'S HEADS.
27. New Attacker-rushes in with a two arm grab. Performer Reaction-MEETS THE ATTACK WITH SIMULTANEOUS DOUBLE PUNCHES TO STOMACH.
28. Performer Reaction-PREPARES TO EXECUTE A RIGHT LUNGE PUNCH.
29. Same Attacker-Performer Reaction-EXECUTES A RIGHT LUNGE PUNCH TO ATTACKER'S STOMACH.
30. New Attacker-rushes in with a two arm grab. Performer Reaction-MEETS THE ATTACK WITH A GROIN GRAB.
31. Same Attacker-Performer Reaction-RIPS TESTICLES (kiai)
32. Preparatory position.
32. (a) New Attacker-rushes in with a two arm grab. Performer Reaction-EXECUTES A RIGHT SIDE KICK TO ATTACKER'S STOMACH.
33. Same Attacker-Performer Reaction-HAMMER-FIST TO ATTACKER'S GROIN.
34. Performer Reaction-SCANS FOR NEW ATTACKERS.
34. (a) New Attacker-rushes in with a two arm grab. Performer Reaction-STRIKES
35. Same Attacker. Performer Reaction-EXECUTES A RIGHT ELBOW STRIKE TO THE HEAD.
36. New Attacker-executes a left middle punch. Performer Reaction-RIGHT MIDDLE BLOCK.
37. Same Attacker-executes a right middle punch. Performer Reaction-LEFT MIDDLE BLOCK.
38. Same Attacker. Performer Reaction-EXECUTES A RIGHT PUNCH TO ATTACKER'S GROIN.
39. Preparatory position.
40. New Attacker-rushes in with a two arm grab. Performer Reaction-MEETS THE ATTACK WITH A U PUNCH, LEFT HAND TO FACE AND RIGHT HAND TO LOWER STOMACH.
41. Preparatory position.
42. New attacker-executes a left middle punch from a left forward stance. Performer Reaction-BLOCKS WITH A LEFT CRESCENTKICK AND STOMPS TO THE KNEE.
43. Same attacker. Performer Reaction-EXECUTES A U PUNCH. RIGHT TO FACE LEFT TO LOWER STOMACH.
44. Preparatory position.
45. New attacker-executes a right punch from a right forward stance. Performer Reaction-BLOCKS PUNCH WITH A RIGHT CRESCENT KICK AND STOMPS THE RIGHT KNEE.
46. Same attacker. Performer Reaction-EXECUTES A U PUNCH, LEFT TO FACE, RIGHT TO LOWER STOMACH.
47. New Attacker-executes a kick. Performer Reaction-REAPS KICK WITH A RIGHT HOOK BLOCK AND STRIKES WITH A BACK KNUCKLE STRIKE TO ATTACKER'S GROIN.
48. New attacker-executes a front kick. Performer Reaction-REAPS KICK A LEFT HOOK BLOCK AND STRIKES WITH A KNUCKLE STRIKE TO ATTACKER'S GROIN.
49. New attacker-executes a left middle punch. Performer Reaction-EXECUTES A RIGHT OF HAND BLOCK.
50. Preparatory position.
51. Same attacker-executes a right punch to face. Performer Reaction-EXECUTES A PALM OF HAND BLOCK AND STRIKES RIGHT HEEL PALM TO ATTACKER'S FACE.
52. Same attacker-executes a left middle punch. Performer Reaction-WHILE ST CONTROLLING ATTACKER'S RIGHT HAND, EXECUTES A ROUND HOUSE BLOCK TYING ATTACKER'S HANDS AND PUSHES ATTACKER AWAY.
53. Performer Reaction-SCANS FOR NEW ENDS.
54. Preparatory position.
55. (a-c) Salutation. End of interpretation.

# INTERPRETATION OF KATA GO PEI SHO

1. Preparatory position.
2. Cover position.
3. Preparatory position. (In Kata Gopei sho the beginning hidden movement is that of a peacock slowly opening its wings. However, the interpretation itself also involves releasing oneself from two opponents who have grabbed you by the shoulders. The very next hidden movement involved is where the performer, using both hands as tiger claws tears at the opponent's eyes. The other meaning on the same movement would be a two arm block against an opponent reaching for your neck.)
4. Two attackers simultaneously grab performer's shoulders. (attacker on left grabs with right hand, attacker on right grabs with left hand). Performer Reaction-CIRCLES WITH BOTH ARMS TO THE OUTSIDE OF ATTACKER'S ARMS BREAKING THEIR HOLDS.  
New attacker executes a front two handed choke. Performer Reaction-PREVENTS CHOKE.
5. Same attacker. Performer Reaction-CLAWS ATTACKER'S EYES.
6. Same attacker. Performer Reaction-EXECUTES SIMULTANEOUS PALM OF HAND STRIKES TO ATTACKER'S CHEST.
7. New attacker executes a right front kick. Performer Reaction-BLOCKS LEFT LOW BLOCK.
8. Same attacker. Performer Reaction-PUNCHES TO GROIN.
9. Same attacker. Performer Reaction-CONTINUES WITH A RISING KNUCKLE PUNCH TO ATTACKER'S CHIN.
10. Same attacker. Performer Reaction-STRIKES ATTACKER'S HEAD WITH A ROUND HOUSE PUNCH.
11. Cover position.
12. Preparatory position.
13. New attackers. Performer Reaction-CIRCLES WITH BOTH ARMS TO THE OUTSIDE OF ATTACKER'S ARMS BREAKING THEIR HOLDS. New attacker executes a front two handed choke. Performer Reaction-PREVENTS CHOKE.
14. Same attacker. Performer Reaction-CLAWS ATTACKER'S EYES.
15. Same attacker. Performer Reaction-EXECUTES SIMULTANEOUS PALM OF HAND STRIKES TO ATTACKER'S CHEST.
16. New attacker executes a left front kick. Performer Reaction-BLOCKS RIGHT LOW BLOCK.
17. Same attacker. Performer Reaction-PUNCHES TO THE GROIN.

18. Same attacker. Performer Reaction-CONTINUES WITH A RISING KNUCKLE PUNCH TO ATTACKER'S CHIN.
19. Same attacker. Performer Reaction-EXECUTES A LEFT ROUND HOUSE PUNCH TO THE HEAD.
20. Two new attackers-attacker on right executes a right punch, simultaneously attacker on left executes a left front kick. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT LOW BLOCK AND A RIGHT MIDDLE BLOCK.
21. Two new attackers-attacker on right executes a left front kick, simultaneously attacker on left executes a right punch. Performer Reaction-SIMULTANEOUSLY EXECUTE A LEFT MIDDLE BLOCK AND A RIGHT LOW BLOCK.
22. Same attackers-attacker on right executes a right punch, simultaneously attacker on left executes a left front kick. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT LOW BLOCK AND A RIGHT MIDDLE BLOCK.
23. New attacker-executes a right middle punch. Performer Reaction-EXECUTES A LEFT DOWNWARD INSIDE PUSHAWAY (SWIM) BLOCK.
24. Same attacker. Performer Reaction-STRIKES RIGHT SNAKE HEAD TO THE EYES.
25. Same attacker. Performer Reaction-STEPS FORWARD AND EXECUTES A RIGHT ELBOW STRIKE TO THE CHIN.
26. Same attacker. Performer Reaction-EXECUTES A RIGHT BACK KNUCKLE STRIKE TO THE FACE.
27. Same attacker. Performer Reaction-STRIKES RIGHT EDGE OF FIST TO GROIN.
28. Same attacker, begins to fall. Performer Reaction-STEPS FORWARD AND EXECUTES A LEFT PUNCH TO THE HEAD.
29. New attackers-attacker on right executes a left punch, simultaneously attacker on left executes a right front kick. Performer Reaction-SIMULTANEOUSLY EXECUTE A LEFT LOW BLOCK AND A RIGHT MIDDLE BLOCK
30. Same attacker. Attacker on right executes a right front kick and attacker on left executes a left middle punch. Performer Reaction-SIMULTANEOUSLY EXECUTES A LEFT MIDDLE BLOCK AND A RIGHT LOW BLOCK.
31. New attacker moves in with a two arm grab. Performer Reaction-EXECUTES SIMULTANEOUSLY A LEFT PALM HEEL STRIKE TO FACE AND A RIGHT PALM HEEL STRIKE TO GROIN.
32. New attacker executes a left middle punch. Performer Reaction-EXECUTES A RIGHT MIDDLE BLOCK.
33. Same attacker. Performer Reaction-EXECUTES A RIGHT UPPER CUT TO CHIN.

(Continuation of)

INTERPRETATION OF KATA GO PEI SHO

34. Same attacker. Performer Reaction-EXECUTES A RIGHT EDGE OF FIST TO GROIN.
35. Same attacker begins to fall. Performer Reaction-EXECUTES A LEFT PUNCH TO THE HEAD.
36. New attacker executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT BACK OF HAND BLOCK.
37. Same attacker. Performer Reaction-EXECUTES SIMULTANEOUSLY A LEFT MIDDLE CROSS BODY PUNCH TO THE SOLAR PLEXIS AND A RIGHT ELBOW TO THE CHIN.
38. Same attacker. Performer Reaction-EXECUTES A RIGHT BACK FIST STRIKE TO THE HEAD.
39. Same attacker. Performer Reaction-EXECUTES A RIGHT SIDE KICK TO SOLAR PLEXIS.
40. Same attacker begins to fall. Performer Reaction-EXECUTES A DOUBLE LOW SIMULTANEOUS PUNCH TO ATTACKER'S HEAD.
41. New attacker executes a right front kick. Performer Reaction-BLOCKS KICK.
42. Same attacker. Performer Reaction-GRABS GROIN.

43. Same attacker. Performer Reaction-RIPS GROIN. (kiai)
44. Cover position.
45. Preparatory position.
46. Repeat #4. New attacker executes a front two handed choke. Performer Reaction-PREVENTS CHOKE.
47. Same attacker. Performer Reaction-CLAWS ATTACKER'S EYES.
48. Same attacker. Performer Reaction-EXECUTES SIMULTANEOUS PALM OF HAND STRIKES TO ATTACKER'S CHEST.
49. Preparatory position.
50. New attacker executes a right punch to face. Performer Reaction-EXECUTES A LEFT BACK OF HAND BLOCK.
51. Same attacker. Performer Reaction-EXECUTES A RIGHT CRESCENT KICK TO THE HEAD.
52. Same attacker. Performer Reaction-EXECUTES A RIGHT ELBOW STRIKE TO HEAD.
53. Same attacker. Performer Reaction-EXECUTES A RIGHT BACK FIST STRIKE TO FACE.
54. New attack, same attacker as in 46-48 begins to get up. Performer Reaction-STRIKES WITH A SIMULTANEOUS DOUBLE PUNCH TO THE HEAD.
55. Preparatory position.
56. End of interpretation.

INTERPRETATION OF DAN ENN SHO

1. Preparatory position.
2. Attacker executes a right punch to face. Performer Reaction-PARRIES PUNCH AND GRABS ATTACKER'S RIGHT ARM.
3. Same attacker. Performer Reaction-EXECUTES A RIGHT ELBOW STRIKE TO FACE.
4. Same attacker. Performer Reaction-EXECUTES A RIGHT VERTICAL BACKFIST STRIKE TO THE FACE.
5. New attacker executes a right middle punch. Performer Reaction-BLOCKS WITH A DOWNWARD LEFT PALM BLOCK.  
Same attacker. Performer Reaction-STRIKE WITH A RIGHT CHICKEN HEAD STRIKE TO THROAT.
6. Same attacker. Performer Reaction-STRIKES WITH A RIGHT SNAKE HEAD TO THE EYES.
7. New attacker-executes a right middle punch. Performer Reaction-EXECUTES A LEFT PALM BLOCK AND STRIKES ATTACKER'S GROIN WITH A RIGHT PALM HEEL STRIKE.
8. New attacker-executes a left punch.

9. Same Attacker. Performer Reaction-STRIKES LEFT SUN FIST PUNCH TO ATTACKER'S MIDSECTION.
10. Same attacker. Performer Reaction-STRIKES RIGHT SUN FIST PUNCH TO ATTACKER'S MIDSECTION.
11. New Attacker-executes a left middle punch. Performer Reaction-EXECUTES A RIGHT PALM BLOCK AND STRIKES ATTACKER'S GROIN WITH A LEFT PALM HEEL STRIKE.
12. New attacker-executes a right middle punch. Performer Reaction-EXECUTES A LEFT EDGE OF FIST BLOCK.
13. Same Attacker. Performer Reaction-EXECUTES A RIGHT SUN FIST PUNCH TO ATTACKER'S MIDSECTION.
14. Same attacker. Performer Reaction-EXECUTES A LEFT SUN FIST PUNCH TO ATTACKER'S MIDSECTION.
15. New attacker-executes a right front kick. Performer Reaction-PULLS BACK INTO A LEFT CRANE STANCE TO AVOID K.
16. Same attacker executes a right middle punch. Performer Reaction-BLOCKS WITH A DOWNWARD LEFT PALM BLOCK AND STRIKES WITH A RIGHT CHICKEN HEAD STRIKE TO ATTACKER'S THROAT.



(Continuation of)

INTERPRETATION OF KATA DAN ENN SHO

17. Same Attacker. Performer Reaction-EXECUTES A RIGHT SNAKE HEAD TO ATTACKER'S EYES.
18. New Attacker-executes a left front kick. Performer Reaction-PULLS BACK INTO RIGHT CRANE STANCE TO AVOID KICK.
19. Same attacker-executes a left middle punch. Performer Reaction-BLOCKS WITH A RIGHT DOWNWARD PALM BLOCK AND STRIKES WITH A LEFT CHICKEN HEAD STRIKE TO ATTACKER'S THROAT.
20. Same attackers. Performer Reaction-EXECUTES A LEFT SNAKE HEAD TO ATTACKER'S EYES.
21. New attacker-applies two handed choke. Performer Reaction-STEPS BACK AND BREAKS CHOKE, LEFT HAND HIGH RIGHT HAND LOW.
22. Same attacker. Performer Reaction-STRIKES RIGHT CRANE FIST TO GROIN AND CONTINUES MOVEMENT UPWARD AND STRIKES RIGHT CRANE HEAD TO ATTACKER'S CHIN.
23. Same attacker. Performer Reaction-EXECUTES A RIGHT CRANE STRIKE TO ATTACKER'S EYES.
24. Same attacker. Performer Reaction-EXECUTES RIGHT FRONT KICK TO ATTACKER'S STOMACH.
25. Performer slowly places kicking leg down.
26. New attacker-executes a right middle punch. Performer Reaction-BLOCKS WITH A LEFT PALM BLOCK AND EXECUTES A RIGHT PUNCH TO ATTACKER'S GROIN.
27. Same attacker. Performer Reaction-URNS RIGHT HAND OVER GRABS AND PULLS THE GROIN UPWARD WHILE SIMULTANEOUSLY STRIKING LEFT EDGE OF HAND TO THE GROIN AREA.
28. Preparatory position.
29. New attacker-rushes in. Performer Reaction-REACHES BEHIND ATTACKER'S HEAD WITH LEFT HAND AND PULLS ATTACKER'S HEAD IN TOWARDS PERFORMER.
30. Same attacker. Performer Reaction-EXECUTES A ONE FINGER THRUST TO ATTACKER'S EYE.
31. New attacker-executes a right head punch. Performer Reaction-LEFT HIGH BLOCK.
32. Same attacker-executes a left head punch. Performer Reaction-RIGHT HIGH BLOCK.
33. Same attacker-executes a right hammer-fist strike to head. Performer Reaction-LEFT HIGH BLOCK.
34. (In Kata Dan Enn Sho, the hidden movement means, "I reach out with my hand for the divine force and obtain reality and self liberation. I gather passive energies (Yin-Chi) press them into my lower stomach and reach enlightenment." All hidden movements have a physical interpretation. The physical interpretation and application is as follows.)
35. Same attacker executes a two handed choke. Performer Reaction-REACHES UNDER ATTACKER'S LEFT ELBOW AND SLIDES TO LEFT WRIST, PERFORMER THEN BREAKS ATTACKER'S CHOKE BY STRIKING BOTH ARMS WITH THE RIGHT ARM. (Kiai)
36. Same attacker. Performer Reaction-SLIDES THE RIGHT HAND TOWARD ATTACKER'S RIGHT WRIST.
37. Same attacker. Performer Reaction-MAINTAINS HOLD ON BOTH WRISTS AND BY APPLYING DOUBLE WRIST LOCKS TURNS THE ATTACKER AROUND AND BREAKS BOTH ARMS.
38. Same attacker. Performer Reaction-COMPLETES BREAKING MOVEMENT BY PUSHING DOWNWARD.
39. Preparatory position.
40. End of interpretation.

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Master Robert A. Trias

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